SEPT. 28, 196,1 Vol. 532 No. 2817

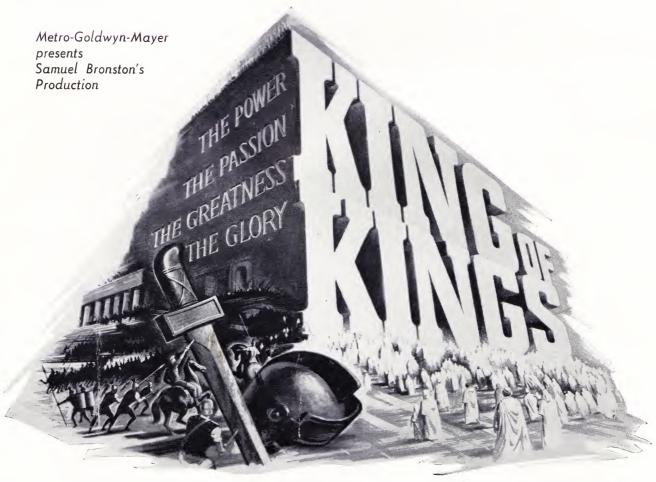
Registered at the G.P.O. as a Newspaper

2/6

PER ANNUM 90s. POST FREE

HOME AND OVERSEAS

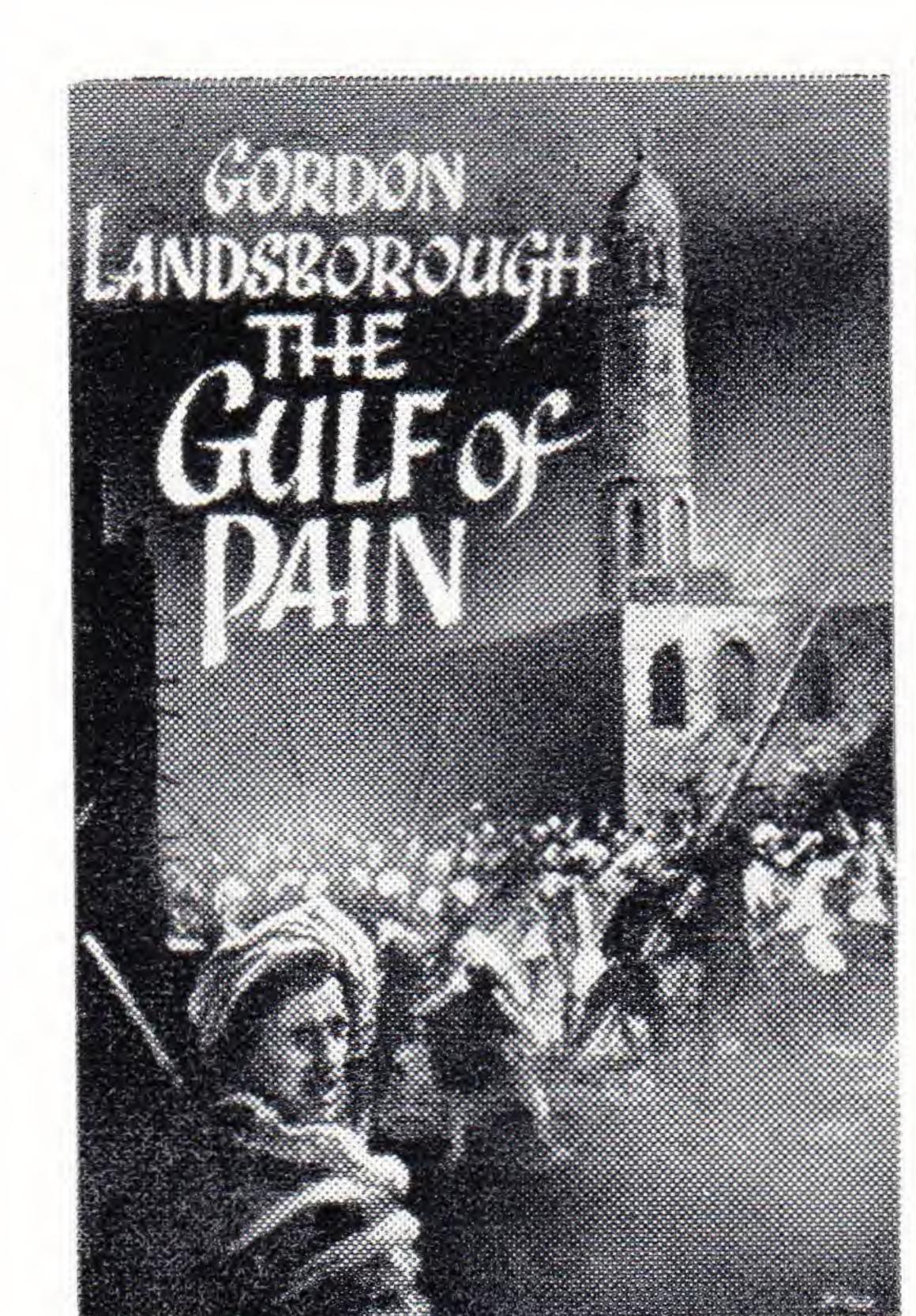
FILM OF FILMS!



Filmed in 70 mm SUPER TECHNIRAMA • TECHNICOLOR (R)

COLISEUM THEATRE · NOVEMBER 15

On January 22nd 1962 Peter Davies publish



THE GULF OF PAIN

by Gordon Landsborough

author of "TOBRUK COMMANDO" and other best selling novels

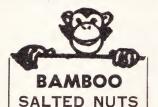
This story is a *natural* for the screen. Excitement – violence–colourful setting–scenes of enormous visual impact–great parts ready-made for big names. . . .

Persian Gulf setting; British consul hero; mob violence ready to erupt; a camp of tough oilmen, and Virginia, their boss's beautiful blonde mistress, scared to death because she's seen an Arab mob at work before—on the day her husband died in Cairo.

You won't make this picture on a shoe-string; but, by Allah, someone'll make it somehow!



Bona-fide film makers who would like to see an advanced proof copy of THE GULF OF PAIN are cordially invited to contact the publishers, Peter Davies Ltd., 15/16 Queen Street, W.1, telephone: Hyde Park 4141.



The

World's Best

Kine Weekly

LARGEST NET SALE: OVER 4,600 COPIES WEEKLY

Certified by the audit bureau of circulation

No. 2,817

Thursday, September 28, 1961

Vol. 532

PACKED WITH INFORMATION

KINE and TV YEAR BOOK

- from -

THE PUBLISHER, KINE WEEKLY 6 Catherine Street, W.C.2

CMA APPOINTS JOHN BEHR

JOHN BEHR has been appointed publicity controller of CMA and will take charge of the promotion campaign to sell the luxury atmosphere which is being built in The Rank Organisation's cinemas, ballrooms and bowling

An announcement from the company says that one of his most important responsibilities "will be to ensure the projection of the group image as far as these activities are concerned, and to promote the new image of the amenities to the public."

Behr brings considerable experience to his new job. Before the appointment he was circuit controller, and earlier he had been in charge of publicity at Pinewood. The appointment of a press officer who will be responsible to John Behr is expected to be announced shortly.

As a result of Behr's new appointment, other staff changes are being made. A. H. Campbell is to be appointed to a new position of circuit administrator, but will retain his present position as general manager of Overseas Cinematograph Theatres.

W. A. Hockman has been appointed circuit manager, and will be responsible for the day

to day operation of the circuit.

C. F. Booth has been appointed controller, Region 6, and Graham Jelly has been appointed manager of Region 4.

The appointments are all effective from October 2.

BFFA PAYMENT

THE TENTH interim allocation of the British Film Fund Agency will be at the rate of $40\frac{1}{2}$ per cent., which is ½ per cent. higher than the previous allocation.

Distributors' earnings for the four weeks ended August 26 totalled £742,274. These were as follows:

Low cost films of not less than 3,000 feet eligible after multiplying by two: £23,270; not eligible for two-times rental: £34,566.

High cost films, including newsreels: £610,319. Films under 3,000 feet after multiplying by $2\frac{1}{2}$: £74,119.

Levy collections paid to Customs and Excise to August 31, covering entertainments to August 26 were £328.900.

JUROE JOINS UA

CHARLES ("JERRY") JUROE has been appointed by United Artists as supervising director of advertising and publicity for the UK and Continental Europe. He succeeds Francis Winikus, who has resigned, and the change-over will take place on December 31.

NEWS HIGHLIGHTS... Producers make new proposals to break co-production deadlock

NEW proposals in the negotiations for a co-production agreement are to be put to the unions by the producers' associations. The joint BFPA-FBFM committee met on Tuesday this week to discuss the proposals, after which it was expected that an approach for a meeting would be made to the FFU.

Arthur Watkins, president of BFPA, told "Kine.": "There have been certain developments which will necessitate a further meeting between us and the unions, which we are going to seek."

The "certain developments" arose after the unions had decided they could not commit themselves to a policy on co-production until they had more information available about the implications of Britain's entry in the European Common Market.

The unions had previously suggested that a joint approach be made to the Board of Trade to clarify the position, but the producers consider it is too early.

George Elvin, ACTT general secretary, told Kine. "The two key problems that we want clarification on are the mobility of labour which could lead to British films, or French or Italian films being made with a polyglot collection of technicians-and the trade union conditions under which they should be made.

"We take a dim view of Belgians and Italians and so on coming here to work on British quota films. We think it may ruin the whole industry. I don't see how you can make a British quota

"We conveyed our views to the other unions in the federation, and they were endorsed by them.'

Elvin added that it was not known what would happen if and when Britain entered the Common Market. "It seems to us clear the government does not know, or if it does, will not say, exactly what the effect Britain's entering the Common Market will have on the industry," he

"There are questions that want answering, such as will the levy, quota and the NFFC be

"All these things are possible.

"We feel therefore that before we get tied up with co-productions, which is a form of European co-operation if not Common Market, that these questions should be answered.'

"A Matter of WHO" at the Coliseum

MGM's COMEDY-THRILLER "A Matter of WHO." starring Terry-Thomas. Sonia of WHO." starring Terry-Thomas, Sonja Ziemann and Alex Nicol, will be premiered at the Coliseum Theatre on Monday.

In addition to officials of the World Health Organisation, and personalities and stars of the film, producers Walter Shenson and Milton Holmes have invited all the unit to be among the opening night guests.

MORE GROUPS SIGN WITH BRITISH LION

TWO NEW distribution and production companies, similar to the Bryanston group, have been set up to operate in association with British Lion.

First group is Garrick Film Distributors, with Raymond Stross, Louis Elliman, John Sutro, Robert Garrett (chairman of Film Finances), and engineer David Brown on the board.

Second group is Wessex Film Distributors, which has Victor Saville as chairman and Ian Dalrymple as managing director.

David Kingsley, managing director of British Lion, told Kine. this week that discussions were taking place with two other groups which planned to operate in the same way.

"I personally think it is going to become the pattern of the future," said Kingsley. "I think most independent producers will operate in this way-providing their own finance so that they become independent of distributor finance.

"They make what they want in their own way with their own money. They have all the freedom they want in exchange for finding their own money. They get a lower distribution fee, and share all profits that we otherwise would have taken.'

The advantages for British Lion are that it gets a larger quantity of product-and more pro-

continued on page 26

'KINE.' SUBSCRIPTION RATE INCREASE

The rise in postal charges has made it necessary to increase the annual subscription rate for Kinematograph Weekly, including its supplements, to 92s. 2d. from the issue dated October 5, 1961.

The revised subscription rate applies to new subscriptions starting with the issue of October 5 and to renewals of subscriptions which expire with the issue of September 28 or after that date.

The selling price of single copies remains

Viewpoint

A THREAT TO CO-PRODUCTION

HOPES of an early agreement between the British and French producers and unions on the terms on which a bilateral pact can be negotiated between the respective governments, diminish with the decision of the ACTT to suspend negotiations until it has reassured itself on certain aspects of Britain's possible entry into the European Common Market.

If the union is determined in its attitude, as it seems to be, there is a very real threat to the future of co-production as provided for under the Quota Act.

To be fair to the unions, their first responsibility is to the members whose interests and welfare must be protected. But there is a political undertone in the union's thinking. At the recent TUC conference, British Actors' Equity made the point that it could not support a Common Market if European economic unity were restricted to Western Europe.

In the negotiations for a co-production agreement the difficulties with the unions undoubtedly spring from the fear that co-production will develop at the expense of domestic production, and thus affect the employment of British technicians. Similarly, in considering the effects of Britain's entry into the Common Market, the unions are concerned with mobility of labour between the countries of the Common Market and the possibility—even if it is a remote one—that its membership might be swamped by foreign labour and that conditions of employment would deteriorate.

The further progress of the British industry is dependent upon the growth of its influence in the world markets, and European co-production agreements, we believe, are a vital step towards progressive expansion.

At the present time the producers are considering a further development in the coproduction negotiations and will seek another meeting with the unions; but, if a state of deadlock has been reached, there seems no alternative but to make a joint approach to the Board of Trade.

KINEMATOGRAPH WEEKLY

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone

Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone

Advertising: 96 Long Acre, London, W.C.Z. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

ALTHOUGH the week has been fairly active for committee work it has been difficult to put one's finger on hard news affecting matters of trade policy.

The two producer associations are deeply involved in the complexities of the co-production negotiations.

On the face of it, it seems that the talks with the unions have reached a deadlock in view of the ACTT general council's decision to mark time until it is fully acquainted with the implications of Britain's application to join the European Common Market partnership.

+

IT HAS been a case of blow hot, blow cold, treading a tortuous path in the negotiations.

At one time it was thought, too optimistically perhaps, that an Anglo-French pact would be the easiest to achieve as a model for working out agreements with Italy and Germany.

It has proved to be difficult enough to obtain a complete understanding between the producers and unions on this side; it is even more difficult to secure the French producers' acceptance of some of the points agreed by our producers with the British unions. This arises because of the fundamental differences in the relationships between the producers and unions on each side.

Now, the ACTT's new attitude, which is supported by the Federation of Film Unions, has the appearance of an impasse ruling out hopes of a co-production agreement of any kind.

TODAY, Thursday, the board of FIDO meets to consider what action, if any, can be taken in the face of the possibility that two groups of old British films may become available to television here.

It is believed that in one case, a deal for the

sale of the films to television has not been concluded.

FIDO's previous offer was rejected. If the case is still open, the FIDO board may reconsider its offer, but it is unlikely to go beyond what is believed to be a reasonable figure for the product involved.

THE BOARD will receive a report of Ellis Pinkney's visit to Dublin last week to discuss the possibility of Irish exhibitors' participation in FIDO.

Ellis attended the annual meeting of the Irish exhibitors' association, but the meeting could not make a decision one way or the other for a technical reason.

The matter had not been formally placed on the agenda circulated before the meeting.

FOLLOWING his visit to Dublin, the CEA secretary flew to Paris for a meeting of his international federation of exhibitor associations.

He told me that he was thoroughly crossexamined at considerable length by the delegates anxious to hear about trends and developments in Britain.

The French delegates were surprised to hear that British exhibitors were not unduly worried about competition from the mobile Cinerama show, in an inflatable plastic marquee, which Sam Eckman is to launch in Britain.

French exhibitors are making a great fuss about the mobile road show plans in France, as our Paris correspondent has already noted.

They believe it will be as big a competitor to cinemas as circus shows, which are very popular in France.

THERE is some truth in the remark of Sir Arthur Elton on Monday evening that the



Reaping the reward for his ingenious exploitation for "Hercules Unchained" is Denis Bowden, manager of the ABC, Bournemouth, who won first prize in a competition sponsored by Warner-Pathe—a trip to the U.S. Here he is seen with his wife and ABC area manager Donald Shave (left) and Warner-Pathe exploitation manager Ron Lawrence (right) just before the ship sailed

National Film Archive has been hampered by its modesty as well as by lack of funds.

Sir Arthur was in the process of putting the matter right. The occasion was a special performance of archival films shown at the National Film Theatre to celebrate the inauguration of a new organisation-the Friends of the National Film Archive-of which Sir Arthur is chairman.

It is hoped that the Friends will be able to enhance the activities of the Archive, which in its 25 years of existence has just managed to rub along on the grant it gets from the Treasury, but has never been able to afford the luxuries of getting all the new films that it needs, films at present in private ownership, or films in archives abroad that could be exchanged if funds were available for copies to be made.

The object of the Friends is also to make the Archive better known.



THE SHOW at the National Film Theatre on Monday was the result of a good deal of thought and application on the part of Ernest Lindgren and his colleagues, for they wanted to demonstrate not what the Archive possessed, but what it would like to possess if it could afford it

They had a large and representative audience to appreciate the effort. It included Lord Archibald, Frank Launder, Sir Carol Reed, Vaughan N. Dean, Celia Johnson, Bessie Love, Sir Hugh Carlton Green and Mrs. Mary Adams, of the BBC, Sir Frank Francis, of the British Museum, Sir William Coldstream, of the Slade, John Betjeman, David Piper, of the National Portrait Gallery, Sir Isaac Hayward, of the LCC, and, of course, Denis Wratten, of Kodak.

Indeed, it was Denis and Kodak who made the inaugural function possible by a most generous early donation of £400.

DUE HERE on Monday is Ernest Turnbull, en route from New York on one of his periodic visits to gather for Hoyts personal information on how the other side of the film world is living.

He and Mrs. Turnbull will, no doubt, also find time for some vacation.

IT IS encouraging to hear that Rank Overseas Film Distributors is more than holding its own in the Latin American markets, despite the complex nature of the business in this vast territory, the political upheavals, and the violent fluctuations in the value of currency in that part of the world.

It is interesting to hear first hand of the tremendous problems from "Jamie" Jamieson, the organisation's Latin American supervisor, and Toby Dickins, his manager in Mexico.

Colan MacArthur happily reported that the many varying factors tend to balance out in the general account, against the background of the many difficulties encountered.

"Jamie" is able to report that the organisation is constantly achieving an increasing number of billings-no mean achievement in view of the constantly varying conditions that exist.

IN MEXICO, in particular, Toby Dickins is faced with the frustrating experience of Government-controlled seat prices, maintained at the same level, with a maximum at the equivalent of 2s., for many years.

Under a union agreement the distributor is also faced with a levy, in the form of an inspection charge of 2s. per reel for every copy of a film which is distributed.

In some situations a triple feature programme



Composer Dr. Miklos Rozsa met the press in London last week to talk about his music score for 'King of Kings,'' the Samuel Bronston production which MGM will premiere at the Coliseum Theatre, St. Martin's Lane, on November 15. Left to right: Brian Buckingham, News of the World: Dr. Rozsa, Peter Hammond, Disc: Howard French, Weekend: Dick Richards, Daily Mirror and Variety

is shown, despite the fact that this is uneconomic to the exhibitor as well as to the distributor.

Jamie" is in this country on annual leave, and, of course, is attending various business meetings with colleagues at headquarters before returning to Buenos Aires in about two weeks'

EXHIBITORS who study the trends in the American industry, particularly the factors which affect the product supply position, are impressed by the upswing in MGM activity.

The announcement from Sol Siegel last week that Metro had embarked on its most ambitious programme for the 1961-62 fiscal year has been received as an encouraging sign of greater confidence in the business.

It seems that under the guidance of Joseph Vogel and his colleagues, the company is emerging from the difficulties of the past few years with renewed determination and strength.

The programme embraces 40 pictures—16 completed, seven currently in production and no fewer than 17 in preparation. The latter, I understand, are definite starters and not promises that are to remain unfulfilled 12 months ahead.

+

THE confident note in the studio announcement is reinforced by an elegant brochure forwarded by Ron Lee, Metro's publicity and advertising director in Britain.

It's a long time since I have seen a brochure of this kind from the company.

The design and printing appeals to the eye; but more important to product-starved exhibitors, it lists 21 forthcoming pictures of major calibre.

AS MIGHT be expected, "King of Kings," "Mutiny on the Bounty," "The Four Horsemen of the Apocalypse" command pride of place as blockbuster properties.

However, the brochure illustrates the wide range of entertainment offered in this line-up. Such pictures as "Ada," with Susan Hayward and Dean Martin; "The Thunder of Guns," adventure drama of the old West; "The

Honeymoon Machine," a comedy; Billy Rose's "Jumbo," based on the Broadway hit; "The Rise and Fall of the Third Reich"; three spectaculars in "Thief of Baghdad," "The Colossus of Rhodes" and "The Wonders of Aladdin"; "Two Weeks in Another Town," with Kirk Douglas and Edward G. Robinson, and the Bardot picture, "A Very Private Affair."

ALTHOUGH Joshua Logan's "Fanny" failed to find favour with many of the critics, it seems set for a profitable long run in the West End at the Warner Theatre.

Its first out-of-town engagement will be at the ABC, Leeds, starting on October 15 with a charity premiere.

The proceeds will be divided between the Newspaper and Press Fund and the National Union of Journalists' Widows and Orphans Fund.

Warner-Pathe and ABC are planning to make it a big gala night for the city.

ELDER STATESMAN Nat Cohen advises me that Variety Club has undertaken to support the European premiere of Paramount's "Breakfast at Tiffany's" which is being held at the Plaza, Piccadilly, on Thursday, October 19.

The performance is in aid of the Muscular Dystrophy Group, and the Variety Club has agreed to support it because of the group's work for children.

The performance is likely to be a sell-out at an early date for the picture is a very fine comedy, already talked about as one of the most entertaining films of the year.

Many show business personalities and celebrities from all walks of life have promised to give their support to the premiere. The price of the tickets is from £1 to £10.

ARRANGEMENTS have now been completed for the Manchester and district annual cinema ball, to be held at the Embassy Rooms, Sale, on October 24.

It is sponsored by Manchester and District branch CEA, Manchester Cinematurians and Lancashire Cinema Old Boys Association.

Chairman of the joint committee is Bert Gordon Smith; vice-chairman D. L. Jones; hon. secretary Peter S. Wild; and hon, treasurer Harold K. White.

Applications for tickets should be made to Wild, c/o CEA Office, Cromford House, Cromford Court, Manchester. The closing date for reservations is October 14.—The Stroller.

News of the week

Problem of too many festivals is on the agenda at Cork

BECAUSE IFFPA believes there are too many film festivals, and that some curtailment is necessary to ensure stronger representation at each event, the future of non-competitive festivals is being discussed at Cork.

The Cork authorities suggested to the Federation that a meeting should be held during its own festival—which started yesterday, Wednesday—to which all festival directors would be invited to discuss their problems.

This suggestion, and also one that the future of the festivals should be discussed, was welcomed by the IFFPA, which gave full approval.

Arthur Watkins, president of the Federation, and the BFPA, is representing the Federation. and Dermot Breen, director of the Cork Festival, is presiding over the conference.

Observations and suggestions arrived at will be discussed by the Federation at its annual meeting in Paris in November, when new rules governing the future calendar of festivals will be drawn up.

The following festivals will be represented: Mexico (Carmen Baez), Sydney, Australia (Catherine Copillett), Mannheim, Germany (Dr. Walter Talmon-Gros), Locarno, Switzerland (F. Circuit and third release. Beretta).

It is expected that Edinburgh and Melbourne will also be represented.

At this year's Cork Festival the jury is Jerzy Bossak (Poland), Charles Ford (France), Sean O'Briain (Ireland), John Ormond (Britain), and Klaus Hebecker (Germany).

BKS sets ten lecture dates

A SYMPOSIUM on the reproduction of sound in the theatre is among the ten dates included in the BKS lecture programme for October-December. All meetings are held at 7.30 p.m. at the COI, Hercules Road, Westminster Bridge Road, London, unless otherwise stated.

Details are as follows: Wednesday, October 11 (at the Mezzanine Cinema, Shell-Mex House, Strand), Hugh Stewart, of Europa Films, on "Comedy film production"; October 18, L. Hanks, of Colour Film Services, on "Sound recording for 16-mm. industrial films"; October 25: Symposium on "Factors affecting the reproduction of sound in the theatre," with papers by A. W. Lumkin, of ABPC, L. E. Overton, of Technicolor, R. A. Bull, of Westrex, and J. M. Carson, of CMA; November 1, D. Ward, of W. Vinten, Ltd., on "Powered camera mounting equipment for tv studios"; November 8 (at the Mezzanine Cinema): B. J. Davies, of Kodak, on "Modern practical sensitometry"; November 15: J. M. Waldron, of GEC, on "Cinematography in the study of drivers' visual problems"; November 22: Title to be announced; November 29: Dr. R. E. Eastwood and N. R. Phelp, of Marconi's Wireless and Telegraph, on "Radar recording"; December 6: K. Lockhart Smith, of Film Producers' Guild on "Some aspects of film as a means of communication to industry"; Sunday, December 10: Open Forum, to be conducted by W. G. Altria, editor of Kine., at Colour Film Services Theatre, 22, Portman Close, Baker Street, London, W.1.

AIC discusses plan for third release

A PLAN which, according to secretary Aubrey Partner, would "strengthen the third release and make it a worthwhile outlet," was being discussed yesterday, Wednesday, by the AIC council of management.

The scheme was being presented as recommendations from the officers.

It was expected that if the council gave approval to the plan it would be submitted to the joint committee set up to examine the National

Hampers and fivers for these managers

WINNING MANAGERS in Warner-Pathe's national exploitation contest for Fred Zinnemann's "The Sundowners" are from the Granada, Rugby; Playhouse, Perth; Regal, Dumfries; ABC, Halifax; Ritz, Horsham; Regal, Bexleyheath; Regent, Chatham; Haymarket, Newcastle; Apollo, Manchester; Ritz, Brighouse; Odeon, Wrexham; Granada, North Cheam; Regent, Shirley; Broadway, Southampton; Romany, Totnes; Odeon, Winchester; Broadway, Eccles; Odeon, Harlow, and ABC, Bournemouth.

The managers will all receive hampers of Australian products and wine from the Directorate of Australian Trade Publicity.

Prizes of £5 in connection with a Warner-Pathe sponsored contest for "The Miracle" go to the managers of the Ritz, Nuneaton; Forum, Newbury; Playhouse, Colchester; Ritz, Horsham; Carlton, Boscombe; ABC, Northampton; ABC, Westover, Bournemouth; Regal, Grimsby; Beau Nash, Bath; Regal, Dumfries; ABC, Darlington; Premier, Cheetham Hill; Broadway, Eccles; Ritz, Stockport, and Danilo, Cannock.

Technicolor dividend

THE DIRECTORS of Technicolor have declared an interim dividend of 4½d. per stock unit, less income tax, for the year ending November 30, 1961.

TOP RANK HAS BIG PLANS FOR BRISTOL

EXTENSIVE plans for Bristol and for the nation-wide establishment of the name Top Rank as "a household word for the highest entertainment value away from the home" were given by Ivor Smith at the opening of the new Top Rank bowling centre at Kingswood, Bristol.

Welcoming the 250 guests, who included many civic dignitaries from Kingswood and Bristol, Mr. Smith thanked Kingswood Urban Council and Gloucester County Council for their cooperation. "Tenpin bowling," he said, "would become not only a great sport, but a great social asset in the life of the community.

Although public tastes had changed, the public had by no means abandoned the cinema, particularly where the theatre had been restyled. but the public demanded perfect comfort and presentation and that was what Top Rank luxury theatres would give them.

Mr. Smith also referred to the Group's interest in ballrooms—23 at present and plans for another 13—dance studios—20 at present and plans for rapid extension—and health studios.

He said he hoped shortly to announce plans for a health studio in Bristol, and also of a ballroom with a capacity for 2,500 dancers.

Schweppes and Lyons marketing deal

THE TWO largest suppliers of soft drinks to cinemas, Lyons and Schweppes, have made a marketing agreement.

From January 1, Suncrush, Kia-Ora and Sunfresh will all be marketed in the UK (but not Scotland) through a new company to be formed by Schweppes under the name of Rose-Kia-Ora Sales Company. Lyons will be given a 49 per cent. interest in that company and Schweppes will be given a 49 per cent. interest in O.R. Groves, the Lyons subsidiary company that markets Sunfresh.

The new organisation will not in any way affect present arrangements for supply of these drinks in cinemas.

Horror reissues break Rank FD record

"DRACULA" and "The Mummy" last week broke the record for a RFD programme at the Synod Hall, Edinburgh. This re-issue pairing has proved a tremendous success wherever it has played, claims Rank.

"Dracula" is a Hammer Film production, presented by Universal-International and distributed by RFD. Anthony Hinds produced, Terence Fisher directed and Michael Carreras was executive producer.

"The Mummy" is a Hammer Film production released by Universal-International through RFD. Michael Carreras produced, Anthony Nelson-Keys was associate producer and Terence Fisher directed.

THE publicity department of RFD will from today, Thursday, move to its permanent quarters in the company's head office, at 127, Wardour Street, Telephone GER. 7311.

CEA BRANCH REPORTS

Screen advertisers should have power to exclude free publicity

NEWCASTLE.—Chairman Tom Massicks suggested to members at the September meeting that serious consideration should be given to the screen advertising contractors' complaint that too much free advertising was being conceded to Government agencies.

"We all know the origin of this," he said.
"During the war we were anxious to assist the Ministry of Information in every way possible. But, since the war, the Government has continued to assume that publicity could be secured gratis from the cinemas. NEWCASTLE.—Chairman Tom

gratis from the cinemas.

"Even if this were not unfair, we have to recognise that the free publicity so given reduced the value of screen advertising to the con-

George Kitching agreed. He felt that exhibitors would be saved a great deal of personal embarrassment if the screen advertisers' contract contained a clause giving them power to exclude free publicity.

Dictatorial

George Cowan was doubtful that it would be wise to concede such dictatorial power to the contractors. Conceivably they would forbid the showing of odd slides designed to help small charity efforts which exhibitors would wish to

William Carr did not think that the contractors were concerned about that sort of publicity. He was confident that exhibitors would still be allowed reasonable discretion in dealing with

local appeals.

No formal resolution was submitted and the

No formal resolution was submitted and the matter was left for future consideration.

Quota.—Dealing with producer proposals for a flat-rate quota for all exhibitors, the chairman said that the CEA was against it as being unecessary and likely to defeat its own purpose.

"We may yet have to face the admission of films on quota from EEC countries," said Mr.

films on quota from EEC countries," said Mr. Massicks.
Harry Griffiths felt that the producers were unfair and unreasonable in arguing that exhibitors could honour higher British film quotas simply because they had been able to repeat showings of good British films, and so bring up their showing possibly by 50 per cent.

Lord Westwood said that he thought the whole matter was resolved by the Board of Trade view that raising of the quota was unlikely to increase the showing of British films.

Ignorant

S.O Levy.—Reference was made to the impending departmental committee charged to consider the whole subject of Sunday entertainment and trading. On Lord Westwood's suggestion, discussion of this matter was postponed until the committee began its work.

He had particularly in mind George Cowan's suggestion that local MPs—"most of whom seemed to be abysmally ignorant on the subject"—should be approached.

"They could only answer," said Lord Westwood, "that there was nothing they could do until the departmental committee reported. That does not mean, however, that we should relax our pressure on local authorities to cut the Sunday Charity levy to merely nominal figures."

This levy was logically indefensible, supplemented Tom Massicks, and it was to be hoped most earnestly that the Government would take from local authorities the power to impose such "legalised blackmail" at will and whim.

Secretary Mordue reported on the successful representations made to local authorities for drastic reductions of the charity levy.

It was agreed that copies of the report, which contained "information of great value to exhibitors afflicted with heavy charity rates," should be sent to members on the fringes of the branch's

area; members who could not attend the meetings in Newcastle.

Treasurer.—Harold Lakey was elected treasurer in succession to the late Carter Crowe, to whose memory and work for the branch warm

BFPF levy and the small exhibitors

NORTH WESTERN.-Small exhibitors whose

NORTH WESTERN.—Small exhibitors whose overall takings for the year do not exceed the exemption limit for payment of the BFPF levy, should be allowed to exceed the weekly exemption figure on three occasions without being subject to the levy, declared G. H. Lee at the monthly meeting.

Secretary S. Dallow was asked to find out how many small exhibitors are affected.

The chairman pointed out that when the levy was voluntary, exhibitors who were normally exempt were allowed to exceed the exemption limit on three occasions in the year. When the levy became statutory, that was not continued but the Board of Trade indicated that it did not want small exhibitors to suffer and would look into the matter in the light of experience.

R. H. Godfrey said the finance and management committee considered it would be impolitic to pursue the matter. The levy was statutory and legislation would be required to make the concession.

It affected only a few exhibitors and the amount involved in toto was small.

The secretary was instructed to ask the general secretary the terms of the original undertaking by the Board of Trade on the matter.

16-mm. shows.—Concerning the branch suggestion that the two-mile limit agreement with the KRS, whereby anyone wishing to show 16-mm. films other than in commercial halls must apply for permission, should be extended to five miles because of improved transport facilities, the secretary read a letter from the general secretary.

ties, the secretary read a letter from the general secretary.

The general secretary said that 16-mm. shows in holiday camps within the two-mile bar were not permitted except with the consent of local exhibitors, but the bar did not apply outside a radius of two miles from local cinemas. The letter went on:

"If your members are now suggesting that the two-mile bar should be extended to say, three or four miles, it would be necessary for us to make out some factual case with the KRS to support this suggestion. To this end I think we would have to be able to show the KRS that if the bar was extended and 16-mm. shows in the camps were discontinued there would be an automatic transfer of patronage to the local cinemas."

In discussion it was stated that in the 16-mm. film catalogues there were films which were still

film catalogues there were films which were still showing at commercial cinemas in two-day situations. There were holiday camps in North Wales just outside the two-mile limit who were

Wales just outside the two-mile first who were showing 16-mm. films.

"Let us be frank." said P. M. Hanmer.

"When we were all busy we did not mind so much, but now the position is different."

Hotels in Llandudno were stated to be put-ting on 16-mm. shows for residents and guests. These were in close proximity to cinemas and

Charge was made.

Chairman: We are asking for the whole procedure to be overhauled in the light of modern conditions. I do not know how long the present CEA-KRS agreement has been in existence, but in the last few years the whole pattern has changed. The position should be explored and the agreement brought up to date.

Mr. Godfrey emphasised the need of produc-

ing evidence to support the request for the two-mile limit to be extended to perhaps five miles. In a circular to North Wales exhibitors the secretary will ask them to supply evidence of how 16-mm, film shows in holiday camps and hotels were operating to their detriment.

Correspondence course.—Four more sets of correspondence course papers had been sent to junior projectionists since the last meeting, reported the secretary.

Mr. Godfrey said that if cinema admissions became stabilised it would help the apprenticeship scheme. It would do something to give confidence to the employment officers that there were opportunities in the cinema trade.

S.O Levy.—R. White reported that after meeting a deputation led by P. Benn, Wallasey watch committee decided to reduce the Sunday opening charity contribution from 7 per cent. to 2½ per cent. of the net rateable value, in line with Liverpool and Birkenhead.

"We have never yet gone to Wallasey watch committee on any point and come away empty handed," added Mr. White, "and this time they followed form." followed form."

It was intimated that a deputation would meet the Lancashire county authority on October 6, to put the case for the abolition or reduction of the charity contribution in the Litherland, Waterloo and Crosby areas.

S.O cut not enough says West Lancs

WEST LANCASHIRE.—Although appreciative of the decision of Preston licensing authority to reduce the S.O charity contribution from 3½ per cent, to 2 per cent, of the takings, the branch considers that the percentage should be of the net, not gross, takings.

net, not gross, takings.

It was contended at the monthly meeting that the film production levy ought to be allowed before arriving at the figure for takings.

C. E. Brown, in a letter, intimated that perhaps the incidence of the levy was not known to the Preston Council, which might like to have more information if exhibitors considered they had a good case to put forward.

F. Fennell, chairman. said the reduced levy would operate from October 1.

There appeared to be grounds for the terms to be reconsidered in an attempt to obtain better relief.

better relief.

The secretary J. F. Dobson, undertook to ascertain the views of Preston exhibitors on making further representations to establish that takings be defined as the sum left with exhibitors of control of the control of after the deduction of entertainments tax or similar taxes.

Past presidents.—Attention was called to the proposal that past presidents of CEA should automatically become members of the general council.

The arguments for and against were briefly stated and were summed up by the chairman when he said "I am afraid I have been converted to the idea."

J. F. Dobson reported that Bristol branch was opposed to the proposition and intended to circu-

opposed to the proposition and intended to circulate a memorandum on the subject.

He added: "When I think of the past presidents who would be brought on to the general council I would not like to vote against the proposed change."

Quota Films shortage. — Gordon Emery doubted if the Board of Trade films committee would initiate prosecutions for non-compliance, without the support of the renters.

"It has to be a bad case before such action is taken." added the secretary, "Any decision by

continued on page 26



World markets

Warner Brothers decides to split its shares

NEW YORK.—The board of directors of Warner Bros. has approved a four-for-one split of the common stock with the par value per share to be reduced from five dollars to 1.25 dollars. Each stockholder of record on February 14, 1962, will receive three additional shares for each share that he then owns.

At the board meeting a dividend of 30 cents per share on the present outstanding stock was declared, payable November 3, 1961, to stockholders of record on October 13, 1961.

The matter of dividends on the new stock after the split will be acted upon by the board after the split becomes effective.

The board also approved a change in the authorised common stock from five million shares of five dollars par value per share to 7,500,000 shares of 1.25 dollars par value per share. Of the 635,783 shares of common stock now held in the treasury, 630,783 shares will be retired.

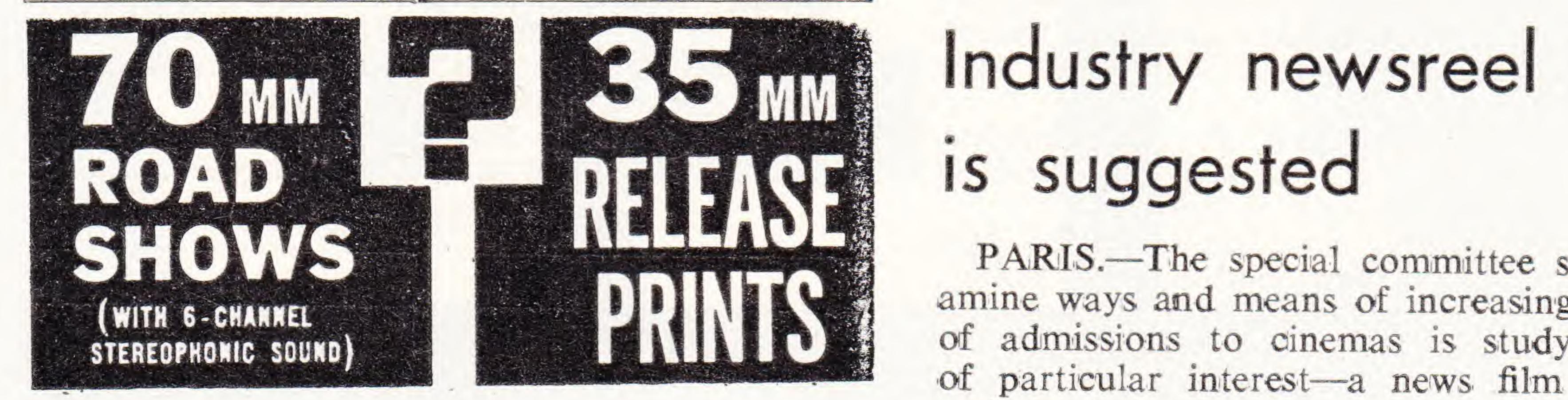
The required amendments to the Certificate of Incorporation will be submitted for the approval of stockholders at the annual meeting to be held on February 7, 1962.

THE number of hard-top theatres operating in Canada decreased by 52 between January 1 and the end of August. This compared to a year ago when during the same period 65 theatres had been closed.

Canada now has 1,407 indoor 35-mm. theatres, 235 drive-ins. In 1955, a peak year, there were 1,963 indoor theatres and 229 drive-ins. This year has seen one standard theatre opened, while four drive-ins made their bow. In addition, eight indoor theatres have been reopened.

ROBERT B. MORIN, vice-president and general sales manager of the newly formed Allied Artists Television Corp., announced that it is ready to release the company's first package of post-1950 feature films for distribution to television stations throughout the U.S and Canada.

Indicative of the newness of these feature



The best answer...

TEGHHIRAAA A Product of Technicolor

films is the fact that over half of them have been released since 1957.

Twelve of the 40 features in the package are in colour and included are "The Phoenix City Story," "Face of Fire," "Cow Country," etc.

THE LATEST check on Hollywood production shows that 139 films have been put before the cameras of the major film companies since January 1. This compares with 93 during the same period in 1959.

Twenty-nine are still in the shooting stage. An additional 27 films are scheduled to roll in October and November. Unfortunately, this will mean no relief on 1961, but should bring a greater flow of product next year.

B. B. KREISLER, president of International Film Associates Corp., is on a trip to Europe to discuss with film makers abroad the participation in an International Film Exhibit at the

New York World's Fair in 1964.

The exhibit would comprise several theatres showing representative films for which an admission fee would be charged. There would also be a restaurant with an international flavour. The project would be financed by bond sales and rentals to would-be exhibitors.

Thus far the American motion picture industry has not evinced a desire to take part as a single unit.

UNITED ARTISTS has formed a roadshow sales department, which will be headed by Milton Cohen, eastern and Canadian division manager, who was named national director of roadshow sales.

Company executives stressed that there has been a long-standing need for a sales operation specifically geared to roadshow attractions, which are becoming more and more pivotal in film distribution. United Artists has "Exodus" in this type of distribution with "West Side Story" and "Trial at Nuremberg" forthcoming.— Mel Konecoff.

is suggested

PARIS.—The special committee set up to examine ways and means of increasing the number of admissions to cinemas is studying an idea of particular interest—a news film about films and the industry.

It would be made by specialists and would run for 10 minutes at the most. The film would be distributed free to exhibitors and a new edition would be supplied every week. It would be shown as a kind of supplement to the

normal news film but not during the interval when advertising films are normally shown.

The film would include, in the main, shots of films being made, interviews with stars and with directors and producers engaged on important productions. Stars would be seen on vacation, receptions and film festivals throughout the world would be included.

The problem of financing the films is not considered to be too difficult. It is believed that exhibitors and all concerned would be ready to make a contribution. Some contributions might also be made from the special film funds.

Another advantage would be that television might be interested in the films. If the idea ever becomes reality I understand the films would be given free to tv, not only in France but to Luxembourg and Monte Carlo which beam programmes to France.

But there are objections. Small exhibitors may say that publicity given to films which will be released to first-run houses and will not reach the smaller theatres until months later, may do more harm to the small theatre than good.

This could be overcome by covering the films which do not have long runs on the Champs-Elysées.—Henry Kahn.

West Germany ready to defend subsidies

BONN.—West German Government officials are now preparing for more European Common Market talks with delegates from France and Italy and they are reportedly concentrating their efforts upon the defence of West Germany's newest subsidy regulations which would, in fact, provide financial help to the entire production phase of the industry.

Sharp attacks upon the newly introduced German subsidies are expected to be launched by Italian and French delegates at coming ECM

Line set by the Germans for the defence of their subsidies would centre around the assumption that the Bonn Government increased its own film subsidies only to a level adhered to by the Paris and Rome Governments for years.

Previous plans in Bonn to press for the elimination of motion pictures from the Common Market Treaty have reportedly been abandoned recently on advice from the Government's legal advisers.

Original plan was to argue that motion pictures belong to the cultural not the business and economic field of international relations.

As the ECM Treaty covers only economical and not cultural aspects movies would have been freed from all regulations to be introduced under the ECM plan.

Because heavy opposition against these arguments from the Italian and French Governments was expected the plan was abandoned.

Future French-German-Italian ECM talks will thus again centre around the gradual "harmonising" of film business situations in the ECM areas. This would mean that West Germany would have to increase its subsidies, reduce its taxes, admit more pictures from Italy and France and exclude Hollywood pictures to some degree from its area.

Bonn officials expect that controversies around this kind of "harmonising" would continue for a long time, probably several years. It is felt here that there is no immediate danger to American, British and other "outside" pictures in the German market.

HOLLYWOOD motion pictures occupied 25 per cent. out of the total West German screen time available in August, this year, according to the monthly Filmrennen survey. This is a considerable increase over the corresponding 1960 August percentage of 22.8 per cent.

German screen time share went up, at the same time, from 24 to 26 per cent. Other percentages are: French, down from 19.4 to 18 per cent.; Italian, down from 15.9 to 6.7 per cent.; British, down from 7.4 to 5 per cent; Austrian, up from 1.7 to 4.6 per cent.

THE West German Ministry of the Interior has published the text of its new subsidy regulations.

An award of DM200,000 will go to all "good" pictures selected by a special committee. Pictures are eligible for a further DM50,000 if they add to the German prestige abroad.

Awards will be given only to films made by German producers. This does not exclude pictures made in Germany by non-German companies or by non-German nationals.

The Bonn Ministry, in addition, has named members of the awards selection committee. They are Dr. Ernst Krueger of FSK, German industry's Voluntary Control Board, Dr. Theo Fuerstenau, Government representative at the FSK Board, Heinz Beckman, member of the Laender (federal states) film rating board which hands out tax-saving ratings to "good" films, Dr. Walter Vogels, delegate of a catholic civic group, Dr. Leitreiter, delegate from the Economic Ministry, Dr. Franz Rowas, delegate from the Foreign Ministry. First session of the Committee has been set for next month.

One important aspect of the new regulations is that German-international co-productions are eligible for the submission to the Committee except when the German share in the co-production is negligible.—Gustav Genschow.

Soviet festival not a success

COLOMBO.—The Soviet Film Festival sponsored by the Russian Embassy and the Ministry of Cultural Affairs has not been a success.

The programme was spread over a week, with one picture a day being screened, and although some were top Soviet productions they failed to attract large crowds.

THE Ministry of Cultural Affairs is contemplating restricting American and English films in order to compel exhibitors to show product from Italy, France, Russia and China.

But after the failure of the Russian festival it is doubtful if exhibitors will book these foreign films—even though last year's Italian and German film festivals were outstanding successes.

THE BAN which prevents producers of Sinhalese films making their pictures in India is robbing the Sinhalese of his favourite entertainment.

For at the moment there are only two studios in Colombo and though both are working at full speed—with several films either shooting or cutting—they cannot satisfy demand.

Both Ceylon Theatres and Cinemas Ltd., the two leading exhibitors of Sinhalese films, are anxious to screen at least six of these pictures a year for the 4million Sinhalese cinemagoers.

Unless more studios are built in Colombo, or the ban on producing in India is lifted, the outlook for Sinhalese product is very bleak.

"BEN-HUR" has started its third month run at the Majestic Theatre. Since the "house full" notices are regularly seen outside the theatre, it won't be surprising if it beats the record of "The Ten Commandments," which ran for 19 weeks at the Libery cinema.—Kumar Devarajah.

Now Ulster NATKE asks for more

BELFAST.—Northern Ireland NATKE has put forward a claim, based on the increase in the cost of living, for higher wages for its members in the province.

CEA will consider the demand, which follows an increase in cinema workers' wages in Great Britain, at a meeting in Belfast next week.

A two-year agreement between NATKE and CEA in Ulster was drawn up in June last year when local members got their last increase.

Although the agreement does not contain a clause concerning cost-of-living figures, in the past NATKE has always followed a "step by step" policy with its organisation across the water, hence the present claim.

There is likely to be close scrutiny of this by CEA. The Northern Ireland cinema trade is still in a period of rationalisation and increased expenditures cannot easily be met.

But the relationship between CEA and NATKE is a good one and this will encourage CEA to look at the new demand in a reasonable light.

THERE are major changes taking place in the Odeon (Northern Ireland) structure.

This week sees the hand-over of the Belfast Gaumont, one of the finest cinemas the city has ever had, to British Home Stores and an early statement is expected on the reopening of the reconditioned Royal Hippodrome which, it is rumoured, will be renamed the Odeon.

Beside the Hippodrome, which has undergone a major change, the Grand Opera House is having its "face lift" finished off.

Behind these very substantial changes in the cinema set-up in Northern Ireland is the managing director of Odeon (NI), Ltd., Roy Eveleigh, who has proved tireless in meeting the challenges to cinema since his arrival in Northern Ireland.—S- Gcrdon Duffield.

Irish Association elects president

DUBLIN.—Harry Lush, manager of the Adelphi, Dublin, has been elected president of the Theatre and Cinema Association (Ireland) for 1961-62 with Harry Culleton, general manager, Amalgamated Irish Cinemas, as vice-president.

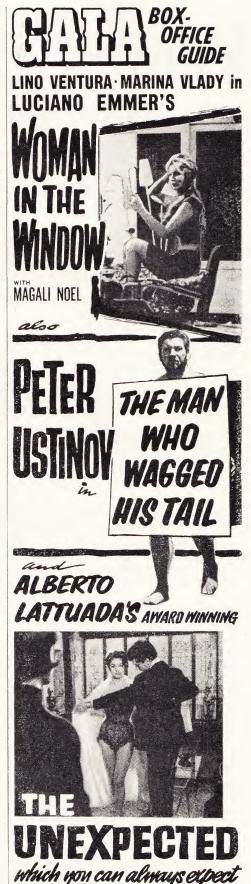
Speaking at the Association's annual dinner in Dublin, Mr. Lush said that cinema admissions in the Republic had shown a decline of approximately 25 per cent. during the past five years and were continuing on the downward grade.

Thirty-five per cent. of Dublin homes already had television sets. He felt that the way to meet the competition of tv was in the careful selection of programmes, the provision of comfort in the cinemas and an emphasis on cleanliness in all departments.

A well-kept modern cinema could have a powerful influence for good on its neighbours.

With cinema critics among the guests at the dinner Mr. Lush remarked that he did not think it right to brand a film which had passed the film censor as being immoral or not fit for public exhibition. He asked the critics to show some consideration for the industry.

During the evening a Waterford glass drinking set was presented to Mr. Justice Cearball O'Dalaigh as a tribute to his chairmanship of the conference which ended the 5-week cinema strike in Dublin earlier this year. — Maxwell Sweeney.



... FROM THE COMPANY WITH

THE SHOWMANSHIP FORMULA!

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle	
†Back Street (Rank-Universal)—U.S	107 min. (A)	Susan Hayward John Gavin Vera Miles	"Guilty splendour triangle" melodrama, based on Fanny Hurst's best-seller. Tale of unsanctified love tear-compelling, characters clearly labelled, direction uncomplicated, feminine appeal strong, settings and wardrobe lush, and Technicolor photography superb	Infallible woman's picture (C)	
†Herod the Great (Golden Era)—Italian	98 min. (A)	Edmund Purdom Sylvia Lopez Sandra Milo		Good booking (C)	
Homicidal (BLC)—U.S	87 min. (X)	Jean Arless Glenn Corbett Patricia Breslin	Psychopathic thriller covering the gory homicidal shenanigans of a male killer in woman's clothing. Tale far-fetched, but characterisation effective, direction resourceful, and twist climax highly sensational	Money-spinning gimmick offering (NC)	
II Grido (Mondial)— International	116 min. (A)	Steve Cochran Alida Valli Betsy Blair	Low life melodrama dealing with a casual worker's sexual frustrations. Acting good, treatment perceptive, Italian atmosphere convincing and English sub-titles crisp, but story squalid	Strictly art house fare (NC)	
*On the Fiddle (Anglo Amalgamated) —British	97 min. (A)	Alfred Lynch Sean Connery Ann Beach	World War II comedy concerning two RAF characters who spiv their way into the "honours list." Gags bright and relevant, Alfred Lynch and Sean Connery immense in double harness, direction resourceful, backgrounds realistic, romantic interest frank, dialogue fruity and mass appeal obvious	Excellent British light booking (C)	
Sergeant was a Lady, The (Rank-Universal)—U.S	73 min. (U)	Martin West Venetia Stevenson Bill Williams	Service comedy illustrating U.S Army corporal's brief encounter with WAC unit. Tale disarmingly ingenuous, characters agreeable, sentimental asides popular, and settings colourful	Reliable "second" (C)	
Time Bomb (Golden Era)—Franco-Italian	91 min. (U)	Curt Jurgens Mylene Demongeot Alain Saury	Seafaring melodrama hinging on plot to scuttle	Fair to middling "programmer" (C)	
†Volcano (Contemporary)— Foreign	70 min. (U)	Commentary by Paul Rogers	Geological documentary, in Agfa Color and Koda- chrome, describing histories of famous volcanoes, both active and dead. Editing crisp, camera work outstanding, light relief apt, and com- mentary informative	Outstanding interest feature for commercial and art houses (C)	
†Web of Passion (Contemporary)— French	110 min. (X)	Madeleine Robinson Antonella Lualdi Jean-Paul Belmondo	Eastman Color "who-dunnit," given English sub- titles, about sex and homicide in a country man-	So-so art house title thriller (NC)	

(C) SUITABLE FOR CHILDREN
*BRITISH QUOTA PICTURE † IN COLOUR

(NC) NOT FOR CHILDREN

On the Fiddle

Anglo Amalgamated. British (A). Featuring Alfred Lynch, Sean Connery and Ann Beach. Produced by S. Benjamin Fisz. Directed by Cyril Frankel. Screenplay by Harold Buchman. Director of Photography, Edward Scaife. Musical Director, Malcolm Arnold. 97 minutes. Release October 29, 1961

RIOTOUS SERVICE comedy, adapted from R. F. Delderfield's novel, "Stop At a Winner." Unfolded against a warm and vivid World War II backdrop, it concerns a Cockney wide-boy and a muscular gipsy who join forces on "enlisting" in the RAF and pull many a fast one, yet legitimately win decorations. Alfred Lynch and Sean Connery, brilliantly cast as the brains and brawn team, work tirelessly and resourcefully

and, together with a "supporting" cast which reads like a show business "Who's Who," give firm continuity to the laughable chapter of incidents. The frequent incursions into Civvy Street are as funny and exciting as the battledress malarky and, by subtly reviving "fond" war-time memories, create considerable feminine appeal. Admittedly, one "hero" begets a bastard child and a few "bloodies" creep into the dialogue, but the film's all the more laughable because the truth prevails. Excellent British light booking.

Story.—Horace Pope, a slick London kerb-side trader, and Pedlar Pascoe, a hefty gipsy, find themselves in the RAF as soon as World War II breaks out. They become buddies and Horace, aided by Pedlar, shows the corporal at their first station how to make money by wangling leave and rigging postings. Later, the pair flog RAF meat to Mr. Cooksley, a butcher, but Horace and

Iris, Cooksley's daughter, love too well. Horace is not the marrying kind and he and Pedlar promptly get transferred. They have fun in a cookhouse and Pedlar accommodates Flora McNaughton, a frustrated WAAF officer. The boys are then posted overseas, but fake injuries during an air raid and ultimately land at an American camp. Horace and Pedlar take over a derelict pub and put it on its feet, but a Yank sergeant demands his cut and sees that they are sent to France. In the Ardennes, Horace and Pedlar encounter a Nazi unit, but thanks to Pedlar they put the Jerries to flight and contact the Yanks. The British and American authorities decorate Horace and Pedlar, and the American sergeant hands back the pub. But just as Horace and Pedlar settle down, Iris appears with Horace's baby!

continued on page 19

Your Films

by JOSH BILLINGS

West End

REMEMBER last week? The weather remained sultry, Wednesday was Yom Kippur, the Jewish Day of Atonement, and in the evening the mighty Spurs met the Poles at Tottenham and the needle match not only drew a big crowd, but was later relayed on tv. What with all that, plus the usual competition from grey-hound racing, dance halls, bowling lanes and established tv programmes, the London suburban exhibitor had every reason to look glum.

There were, nevertheless, happy smiles on many showmen's faces at the end of the week. And the reason? They'd just played "Victim" (Rank—British), the challenging homosexual "whodunit" and the turn-up of the year. Let me give you a short history of "Victim,"

Let me give you a short history of "Victim," the film we all secretly feared would be a flop at the box-office. It opened at the Odeon, Leicester Square, on August 31, had an enthusiastic press, and broke a first-week record.

The following week it did nearly as well, although playing to big money concurrently at the not so distant New Victoria, and last week maintained the hectic pace at the Odeon, while kicking up a cloud of gold dust during the first leg of its London runs.

And it's confounding the experts because it's attracting the womenfolk, without whose support no picture can triumph. A film about male homosexuals with feminine appeal? It just doesn't make sense, but show business never has and, thank our lucky stars, never will.

Don't be a victim of prejudice, adjust your thinking to the times and grab "Victim" at all costs.

"COME SEPTEMBER" (Rank-Universal—Panavision), a rollicking sex comedy co-starring Rock Hudson and Gina Lollobrigida, is now at the Odeon, Leicester Square. It took a tremendous flyer, but its immediate success was not unexpected. The romp's loaded with laughs and big names. Yet another winner for those who take the Rank "split."

DESPITE disparaging write-ups, Pathe's comedy melodrama "Fanny" is doing brisk business at the Warner Theatre. And the cash oustomers of both sexes are loving it.

"A TASTE OF HONEY" (BLC-Bryanston—British) may not be everybody's cup of tea, but they're certainly queueing to sample the strong brew at the Leicester Square Theatre. The money's rolling in. Whether or not it meets with like success on release remains to be seen, but it's my firm conviction that its title will do the trick. It's at once apt and provocative.

MIXED NOTICES haven't prevented "The Marriage-Go-Round" (Twentieth Century-Fox—CinemaScope), a eugenically inclined sex comedy, from quickly shifting into top gear at the Carlton, Haymarket. Maybe it lacks the Gallic lightness of touch, but its co-stars, Susan Hayward and James Mason, have quite a following and newcomer Julie Newmar's vital measurements comfortably fit the curved screen. Keep an eye on "The Marriage-Go-Round."

"THE NAKED EDGE" (United Artists—British) finishes its highly profitable run at the London Pavilion on Thursday. On Friday, BLC's "X" certificate "double bill," "The Terror of the Tongs" (Hammer-British) and "Homicidal" (American) moves in. The latter artfully takes a leaf out of "Psycho's" book, and the gimmick should pay off yet again. The programme is, apparently, being launched without "benefit" of press show. And rightly so.

+

MAKE NO MISTAKE, "The Parent Trap" (Disney) is still doing a roaring trade at Studio One, Oxford Street. The delightful comedy drama goes out on October 9 and looks like completing a fabulous treble for Disney. The other two were, needless to say, "Swiss Family Robinson" and "One Hundred and One Dalmatians." "The Absent-Minded Professor" wasn't so dusty and "Greyfriars Bobby," although handicapped by a poor title, slowly but surely picked up. No renter has a higher percentage of money-spinners than Disney.

"MARINES, LET'S GO!" (Twentieth Century-Fox—CinemaScope) has enjoyed a satisfactory stay at the Rialto, Coventry Street. Here's a hall that can't go wrong. It's just right for size and serves a huge floating population. On Thursday, a Regal British "double bill," "What a Whopper" and "Jungle Street," takes over.

+

I UNDERSTAND "The Last Sunset" (Rank-Universal) has acquired a new lease of life at the Odeon, Marble Arch. Its stubborn success is proof, if proof be needed, that you can't go far wrong with a western, provided it's star studded and in colour. It'll be followed by "Victim" (Rank—British). The last-named can't fail.

PARAMOUNT'S "The Pleasure of His Company," a highly polished, if dizzy, domestic comedy co-featuring Fred Astaire, Lilli Palmer and Debbie Reynolds, is doing mighty fine at the Plaza. A compelling woman's film, as well as a smart rib-tickler, it should gain the support it deserves on release.

THINGS ARE definitely hunky-dory at the Ritz and the Continentale, Tottenham Court Road, where "Two Women" (Gala—Italian) is still topping the bill. The sensational Sophia Loren opus shared a programme with "The Frightened City" (Anglo Amalgamated—British) at the New Victoria last week and took very nice money, and on Sunday the same bill got off to an impressive start on the ABC circuit.

REGAL'S "Rocco And His Brothers" (Italian) is firmly established at the Cameo-Poly, Regent Street, and the Cameo-Royal, Charing Cross Road. Charles Brown confidently predicts a long run for the film at both theatres. He should know!

NO NEED for predictions when it comes to "La Dolce Vita" (BLC—Italian). It's already had a long and prosperous concurrency at the Columbia Theatre, Shaftesbury Avenue, and the Curzon, and has dug its heels in at the Berkeley, Tottenham Court Road.

GALA'S "Call Girls Of Rome" (Italian) is another foreigner that's having an electrifying effect on the box-office. The gamy melodrama's smashed all records at the Gala-Royal, Edgware Road.

AS FOR the "hard ticket" jobs, "South Pacific" (Twentieth Century-Fox—Todd-AO), "The Guns Of Navarone" (BLC—CinemaScope—British), "Ben-Hur" (MGM—Panavision-Camera 65) and "Exodus" (United Artists—Super Panavision 70) are still going strong in the West End and will be shortly joined by "King Of Kings" (MGM—Super Technirama 70). Advance bookings for the latter, which goes to the Coliseum, are already terrific.

On release

JUST TO KEEP the general release records straight, I'm reminding you that "Victim" (Rank—British) is definitely the film of last week. It's done so well that the Rank Circuit is extending the picture's run. True, it's an X certificate offering, but with the children back at school this is no handicap. Again I implore you to book "Victim."

NEXT BEST is unquestionably "Raising The Wind" (Anglo Amalgamated—British). It's supported by "The Malpas Mystery" (Anglo Amalgamated—British), the latest Edgar Wallace, and the complete bill is being warmly received by all classes and ages. And it's a U!

"GOODBYE AGAIN" (United Artists) has been a bit of a disappointment, anyway to me. The comedy continues to do well in good- and high-class halls, but I thought its strong feminine angle would break down social barriers. Apparently, working-class teenagers couldn't care less about the romantic shenanigans of ritzy middle-aged folk.

THERE'S NO denying that "No, My Darling Daughter" (Rank—British) made a slow continued on page 21

A MARK ROBSON RED LION FILMS
PRODUCTION

NOW IN PRODUCTION

AT ELSTREE

A 20TH CENTURY-FOX RELEASE

RENTERS' NEWS

'Terror' competition for London's drama students

COLUMBIA and Hammer have arranged an unusual and amusing first night competition for "The Terror of the Tongs," which is to be world premiered at the London Pavilion tomorrow (Friday).

Drama students from all the leading London schools of dramatic art, have been invited to attend the first day showings of the film, from 12 noon to 9 p.m., dressed in macabre costumes.

As they enter the theatre, each entrant will be photographed in the lobby and the student whose costume is considered most horrific, ghoulish and in keeping with the terrifying theme of "The Terror of the Tongs," will win a part in the forthcoming Hammer production "The Phantom of the Opera."

"The Terror of the Tongs," which is in Technicolor, stars Christopher Lee, Yvonne Monlaur and Geoffrey Toone. Ken Hyman produced and Anthony Bushell directed. Also being premiered with "The Terror of the Tongs" is the new William Castle production for Columbia, "Homicidal," starring Glenn Corbett, Patricia Breslin, Eugenie Leontovich and introducing Jean Arless. William Castle produced and directed.

Title changes for UA features

THE Elvis Presley musical comedy previously called "What a Wonderful Life" has been changed to "Pioneer Go Home," the original name of the book from which the film is adapted. The cast includes Arthur O'Connell, Anne Helm, Joanna Moore and Jack Kruschen.

Other title changes of United Artists releases are the Sinatra, Dean Martin, Sammy Davis, Jnr., Peter Lawford western, "Soldiers Three," now renamed "Sergeants Three;" The Rex Harrison-Rita Hayworth feature, "The Oldest Confession," now "Once a Thief;" and "The Infamous," with Shirley MacLaine and Audrey Hepburn, which becomes "Children's Hour."

BLC double bills

BLC will release two double bills next month. "Room at the Top" has been paired with "The Kitchen" for the National Circuit on October 8, and "Friday at Eleven" goes out with "Nothing Barred" to ABC cinemas on October 15, after a West End run at the Plaza from October 5.

Both programmes are British Lion releases through BLC.

Hayley Mills disc

HAYLEY MILLS'S song, "Let's Go Together," from Walt Disney's "The Parent Trap," has been recorded by Decca (F 21396) and will be released on October 6—two days before the picture's general release.

'KING OF KINGS' PREMIERE SET

MGM's "King of Kings" will be premiered at London's Coliseum Theatre on November 15.

Personalities from all fields of British and international life will be invited to the gala first-night performance. Later showings during the premiere week will be set aside for charities—a policy similar to that which marked the launching of the company's "Ben-Hur" two years ago.

The producer, director and leading players of "King of Kings" are expected to be present on the opening night.

The Coliseum Theatre will present "King of Kings" under an exclusive arrangement with MGM, in full 70mm. and six-channel magnetic stereo sound. No other theatre in London will show the picture during this engagement.

Following the premiere, the picture will be presented nine times per week. There will be one performance each evening and a matinee every Wednesday and Saturday.

Special students' performances of "King of Kings" have already been scheduled, with an average of four shows per month up to Easter of 1962. Party bookings will operate on lines which have proved highly successful with "Ben-Hur."

Anglo tie-up for 'On The Fiddle'

ANGLO has arranged a nation-wide tie-up for its latest comedy release, the S. Benjamin Fisz production, "On The Fiddle."

The tie-up is with Hodder and Stoughton, publisher of the paper back edition of the book of the film, which under the title "Stop At a Winner," by R. F. Delderfield, has already sold many thousands of copies.

Showcards in full colour tying-up with Anglo's publicity campaign for the film are being sent out by Hodder and Stoughton to book retailers.

Anglo is also sending showcards to cinemas so that they can back up the book shops with foyer displays.

Brazzi is signed

ROSSANO BRAZZI and Angie Dickinson will star in Warner's "Lovers Must Learn." They join a cast which includes Troy Donahue and newcomer Suzanne Pleshette.

The Delmer Daves production begins filming in Italy this month, with Daves producing and directing from his own screenplay.

Far East records

WHEN Carl Foreman's "The Guns of Navarone" opened in Tokyo it set a new opening-day record for a Columbia release. Then, in its second Far East engagement, it did the same at Hong Kong.

'Guns of Navarone' scores in U.S

"THE GUNS OF NAVARONE," which has taken more than $8\frac{1}{2}$ million dollars in 247 situations across the United States, since it opened in New York on June 22, continues to do well.

The CinemaScope—Technicolor production for Columbia starring Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, James Barren, Irene Papas and Gia Scala, is still playing most of its original situations and there's no sign of slackening.

The picture, claims Columbia, seems to have finally broken down the ancient industry belief that there are big city and small city pictures. Small cities across the country including Glen Cove (eighth week), Stamford (seventh week), Wildwood (fifth week), San Jose (fifth week), Reno (fifth week), Chattanooga (fourth week), Trenton (fourth week) and Plainfield (fourth week), are typical examples of this film's staying power with small city audiences.

The big city returns are just as gigantic; in New York, the film took up more than £250,000 in its first ten weeks at the Criterion and Murray Hill Theatres.

The picture is released in Great Britain through BLC. Based on a novel by Alistair MacLean, "The Guns of Navarone" was directed by J. Lee Thompson and produced by Cecil F. Ford from executive producer Carl Foreman's screen-play.

'Barabbas' roughcut screened in Rome

THE FIRST roughout of Dino de Laurentiis's "Barabbas" was seen in Rome last weekend by Columbia executives. The picture was photographed in Technirama 70 and Technicolor and directed by Richard Fleischer, from Christopher Fry's screenplay.

Following the screening of the roughcut, the executives held discussions with Dino de Laurentiis and his associates, for the presentation of "Barabbas" in capital cities during the coming year.

'Gorgo' for Pavilion

BRITISH LION'S "Gorgo" goes into the London Pavilion next month and will be released to the ABC circuit in November.

The picture, shot in Technicolor, stars Bill Travers, William Sylvester and Vincent Winter. It was filmed on locations in London, Ireland and at the MGM Studios in Elstree. BLC releases.

'Jungle Cat' afloat

DISNEY'S "Jungle Cat" is the attraction on board the *Mauretania* this month, together with a new cartoon featurette, "Donald in Mathmagic Land."

"Jungle Cat," in Technicolor, was filmed in the Amazon rain forests and tells the story of a jaguar courtship. The film broke box-office records during a season at Studio One, Oxford Street, London.

A MARK ROBSON RED LION FILMS PRODUCTION
PRODUCTION
AT ELSTREE
A 20TH CENTURY-FOX RELEASE

Odeon, Streatham is reopened with luxury

Big crowds gathered in Streatham for the arrival of the stars when CMA re-opened the Odeon, Streatham, as a Top Rank Luxury Theatre. With ten stars and the producer-director team of Betty Box and Ralph Thomas attending, the gala re-opening had much in common with a West End premiere. Also among the guests were the Secretary for Commonwealth Relations, Duncan Sandys, and Marcus Lipton, both of whom are local MPs. Right: Trumpeters of the Metropolitan Police Band prepare to greet the arrival of the stars

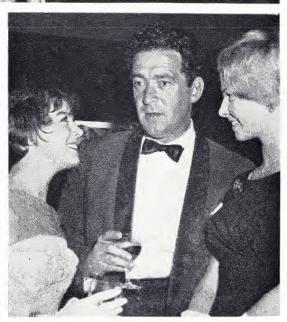












Top: A group of stars at the reception; Leslie Phillips arrives at the Odeon. With him is manager James Kay: Below: Compere Neville Barker introduces Juliet Mills and her fiance, American actor Russell Alquist, to the re-opening night audience; CMA Regional Controller W. A. Hockman, Renee Houston, Ralph Thomas and Betty Box; Janet Munro, John Gregson and Mary Peach

KINEMATOGRAPH WEEKLY September 28, 1961

TTW/O





FROM BRITISH LIC

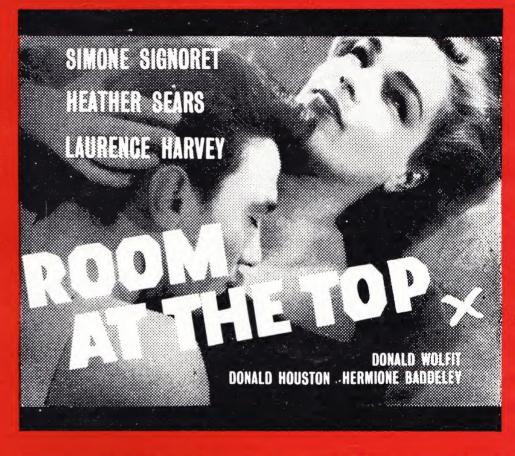
AXBXC RELEASE OCT. 15

ROGRAMMES

VALUE VALUE

N THROUGH





The Kitchen ... where life



The Kitchen ARNOLD WESKER

NATIONAL RELEASE OCT. 15

Production

by JOHN CHAMP

ALL THE RAGE-

That's what Terry-Thomas is in America, where he's got seven films running. Here he's making another, "Operation Snatch," with Jackie Lane, under the guidance of director Robert Day. And before it started shooting the film was given American financial backing — and a distribution guarantee

I AM BOUND to admit that if you'd asked me a few days ago to name any British artists whose names, backed by only a storyline and the writer's name, would produce immediate American backing, I'd have been hard put to name half a dozen.

And the last that would have occurred to me would have been Terry-Thomas.

Well, it shows just how wrong one can be. Because producer Jules Buck, who runs Keep Films with actor Peter O'Toole, set up "Operation Snatch" in just that way.

He went to Walter Reade, of Continental Distributing, told him the storyline, that he'd got Terry-Thomas, and that Alan Hackney (who wrote "Private's Progress" and "I'm All Right, Jack") would be scripting.

"You've got yourself a deal" said Reade. And he then proceeded to put up a "substantial amount" of the budget.

The T-T cult in America was started with the Boulting brothers' comedies, and has been confirmed with his more recent films to be released, including "School for Scoundrels" and "Make Mine Mink."

Says Buck, "It means we know that 'Operation Snatch' would be played in about 7,000 American theatres before we started shooting."

Says Terry-Thomas: "It seems I am just at the moment a 'thing.' They are intrigued by me. They haven't got anything like me. I don't think it's only my accent. Perhaps my face?"

"Operation Snatch" is a wartime comedy (to be distributed here by Regal Films International) based on the legend that if the Barbary Apes leave Gibraltar then the Rock would leave the British Empire.

Terry-Thomas is o/c Apes.

It's a quiet number until the last of the male apes dies from exhaustion and old age. Then the females start pining away. And the problem is to snatch a few apes to fill the ranks.

During the war something like this actually happened. And it was Winston Churchill who found time to order that the apes be brought back to strength immediately.

The film provides plenty of opportunities for Terry-Thomas to shows his paces as an amiable idiot who's not with it. But it's not a vehicle for him alone. He's backed by a cast that includes Lionel Jeffries, Jackie Lane, Lee Montague and James Villiers.

Robert Day is directing, and Geoffrey Faithfull photographing the film in black and white and wide-screen.

I watched them shooting a night-club scene at Associated British Elstree studios. It started with a 30-yard tracking shot round three sides

of the room. It went off without a hitch. Then they closed on Terry-Thomas and Jackie for foreground dialogue.

Then it happened. The playback was cut and the dancers in the background carried on dancing and looking happy—but mute. Until one dancer put too much vigour into his steps—and his trousers fell to his feet.

The dancers still looked happy. But they were no longer mute.

Terry-Thomas incidentally does solve the problem of replacing the apes in the film. Only one snag arises after the operation—and that is that to preserve the secret of what has happened T-T and his batman, Lionel Jeffries, must be posted.

But where to?
Well, there's always the Tower of London.
It is, incidentally, the home of six ravens. And there's a legend that says that they will only leave the Tower when Great Britain is doomed.

And someone's got to keep guard on them.

SHOOTING—all of it on location in County Kerry—has now been completed by Brian Desmond Hurst on "The Playboy of the Western World."

British Lion will have the handling of this Four Provinces film.

GEORGETTE ANYS will star again with Leslie Caron (they were both in "Fanny") in "The L-Shaped Room," James Woolf's forthcoming production in which Laurence Harvey will co-star.

The director is Jack Clayton.

JACK HILDYARD is to photograph "Term of Trial," which James Woolf is producing and Peter Glenville will direct for Warners.

The picture is to be filmed on location in France and Ireland, with interiors at Dublin. Shooting starts in November.

Laurence Olivier has the starring role.

ACTIVITIES at ABPC, Elstree: "The Young Ones," big-scale CinemaScope musical in colour, starring Cliff Richard and due to be shown at the end of this year is in the final stages of editing: scoring is under way on the Charlie Drake comedy "Petticoat Pirates," Stanley Black

conducting music by Don Banks.



exploiting new designs and production techniques animation optical and special effects

STUDIO FILM
LABORATORIES L^{ID}

FOR TRAVELLING MATTE
AND OPTICAL SEQUENCES

71 DEAN ST. LONDON W.1

STUDIO REVIEW

RCA sound-on-film recording systems are extensively used throughout British Film and Television Studios and additional facilities are available at RCA's own Recording Studio to augment them.



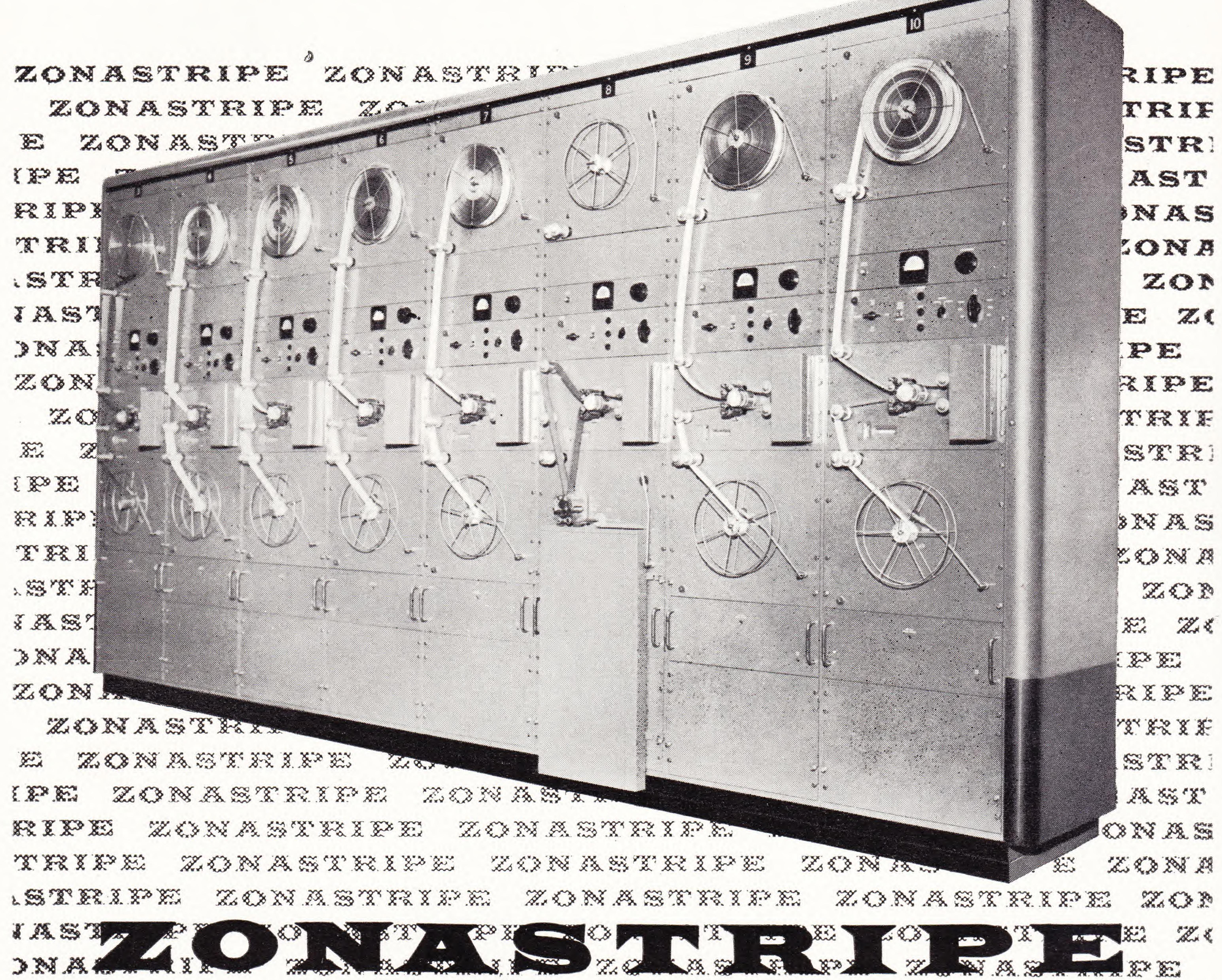
RCA Licensees:

Academy Cinema Ltd. Associated British-Pathe Ltd. Associated British Picture Corporation Ltd. Audio Systems British Broadcasting Corporation Cine Tele Sound Studios Ltd.

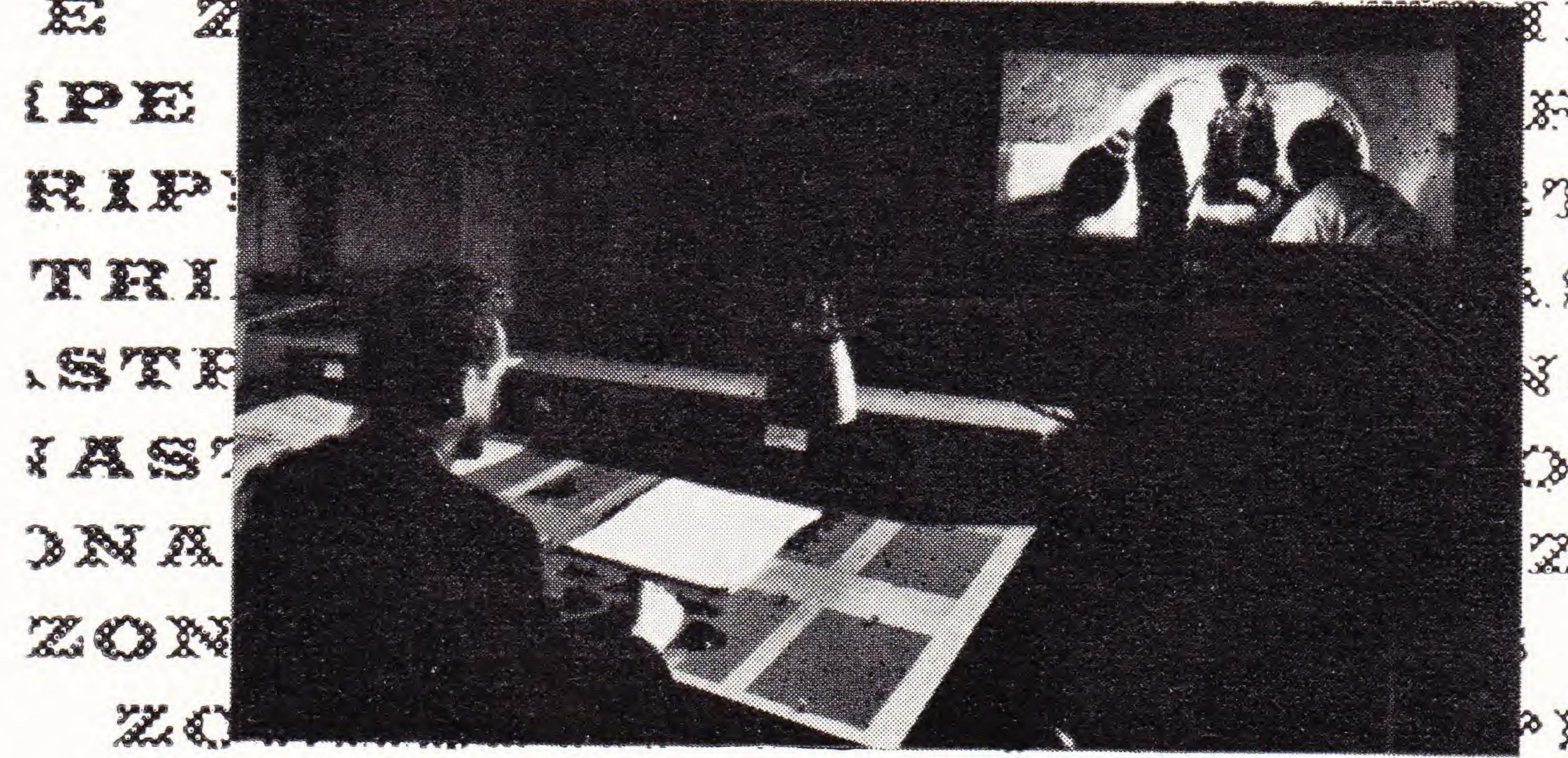
Compania Shell de Venezuela Hammer Film Productions Ltd. Independent Artists Ltd. Kay Laboratories Ltd. Mercury Films and Equipment Ltd. Rayant Pictures Ltd.

Royal Naval Film Service Shepperton Studios Ltd. Sound Associates Ltd. Star Sound Studios Ltd. Telefilm Studios Ltd. Twickenham Film Studios Ltd. Wynne Film Productions Ltd.

Z X



ZON MENTER TO MENTER TO THE PARTY OF THE PAR EX (X) XX EX EX EX XX XX XX



FIVERYNGO.D. AND IN THE ENTRY OF THE SECOND A WE WE WE WAS WELL WITH ZONASTREZONASTRE

RECORDING

TO THE TO THE TOTAL TO THE TOTAL TOT ZONASTRI ZONASTRI I BO E EST EST

Pyral SA process

Where do films go in Winter-time?

by ANDY WORKER.

managing director, Shepperton Studios



FOR many years the pattern of filmmaking has been a summer rush followed by a winter lull. Today, that is changingand with good reason.

There were two major reasons for the winter lull. First—producers with locations in their schedules wanted to concentrate them between April and September. Thus, studio shooting had to be planned for the same

Second-the need, which has now disappeared, to await the April Budget for entertainments tax news before embarking on new projects.

Today, even the first problem is far less acute than it used to be; and the principal reason for that is the development of faster film stock and new techniques that make good photographic results possible almost throughout the year.

But look for a moment at the economics of running a studio.

Overheads

The overheads go on during the winter just as they do in the rest of the year. They are even increased by the simple factor of more light and heat. Thus, a studio must aim to even out its letting throughout the year.

There are even stronger reasons for maintaining year-round production.

The studios employ construction, stand-by and electrical staff: unless there is yearround production, that labour force cannot be kept fully active.

Redundancy

Until about three years ago, Shepperton was faced with a large redundancy just before every Christmas-simply because the studio could not afford to carry an idle labour force through the winter. That had the very serious effect of driving many top craftsmen out of the industry.

It is surely of vital importance to filmmakers to stop that flow of experienced, skilful craftsmen out of the industry.

But spreading the load evenly can have even more widespread effects. For there is no doubt that, if the haphazard approach of past years goes on, at least one more major studio will be forced to close—thereby restricting still further the amount of stage space available and adding to the already onerous problems of setting up a picture.

At Shepperton, we have tried to encourage producers to shoot between November and April by implementing a special "winter rate" policy. In an effort to keep the programme going over the Christmas holiday period, we charge no rent during Christmas week—thus helping the producer to offset the cost of carrying his freelance staff during that period.

Successes

This policy has led to many very successful pictures being made during the winter. "I'm All Right, Jack" began in January, 1959. Colin Lesslie's "Tunes of Glory" went on to the floor in January, 1960. Jack Clayton's "The Innocents" started shooting in February, 1961. They were all big pictures, and they proved beyond a doubt that winter shooting is no handicap.

The Boulting Brothers, very aware of this winter recession, came-into Shepperton in January, 1960, with a film called "Suspect"with the specific intention of keeping space

occupied and preventing redundancies. Then John Lemont and Leigh Vance deliberately scheduled their picture. "The Frightened City," for December-January—to get the winter locations they needed and winter rates for their studio shooting.

In production circles, it used to be thought that the summer was the time for labour troubles. That was largely true: for obviously it is easier to air a grievance when the studio is bustling than wher redundancies are in the air.

Spreading the load would remove many of the industry's labour troubles. If a craftsman knows he is going to be employed for 52 weeks of the year he is going to be much happier.

Today, union leaders have this well in mind: they call it "planned film production." They are now thinking of the interests of the industry as a whole; and that means they will support more winter production.

Unprecedented

Shepperton's annual accounts for the year ended March 31, 1961, tell their own story. As our chairman, Sidney Gilliat, said in his report to the shareholders: "The summer of 1960 witnessed an almost unprecedented rush for studio space at Shepperton-so much so that a number of productions had to be turned away. Unfortunately, the winter told a different story. . . .

"There really is no good reason for the apparent tendency of the film-making season to become progressively shorter, and every effort is being made to point out to producers the advantages, from their point of view as well as ours, of spreading the load more evenly throughout the year. . . ."

Finally

Finally, he said: "... the extension of the busy season by even as little as a month at either end could radically alter the position for the better and might even prevent the distressingly recurrent seasonal redundancies which plague studio operations in this country.

I can only add to that one simple sentence: Make sure that everyone has a turkey at Christmas . . . by making films in the winter.

KINE. STUDIO REVIEW

Supplement to "Kinematograph Weekly" Editor:

William G. Altria, Hon. FBKS

Technical Editor:

Graham Clarke

Advertisement Manager:

Stanley C. Collins

Editorial: 189, High Holborn, London, W.C.1 Phone: Chancery 3344

Advertising: 96, Long Acre, London, W.C.2 Publishing: 6 Catherine St., London, W.C.2

Phone: Temple Bar 2468

Telegrams: Kine, Southernwood, Rand, London Cables: Kineweek, London



"Without question, the finest preview cinema and closed-circuit T/V service in the country..."

CENTRE OF SOUND

RATES AND FACILITIES

CINEMA

Seating up to 50 in deep armchair comfort.

35 mm PHILIPS F.P. 56 SOUND PROJECTORS (2). Xenon lamps provide equal and constant brilliance...incomparable for print grading.

Married print and double-head on optical and magnetic.

16 mm PHILIPS E.L. 5,000 SOUND PROJECTOR, Xenon lamp, optical and magnetic sound.

TELE-CINE

Simultaneous projection of 35 mm and 16 mm films to 21" monitor screens in Cinema and all three Television Lounges.

Per hour - £4.0.0d.; per half hour - £2.10.0d.; per quarter hour - £1.5.0d.

CLOSED-CIRCUIT T/V

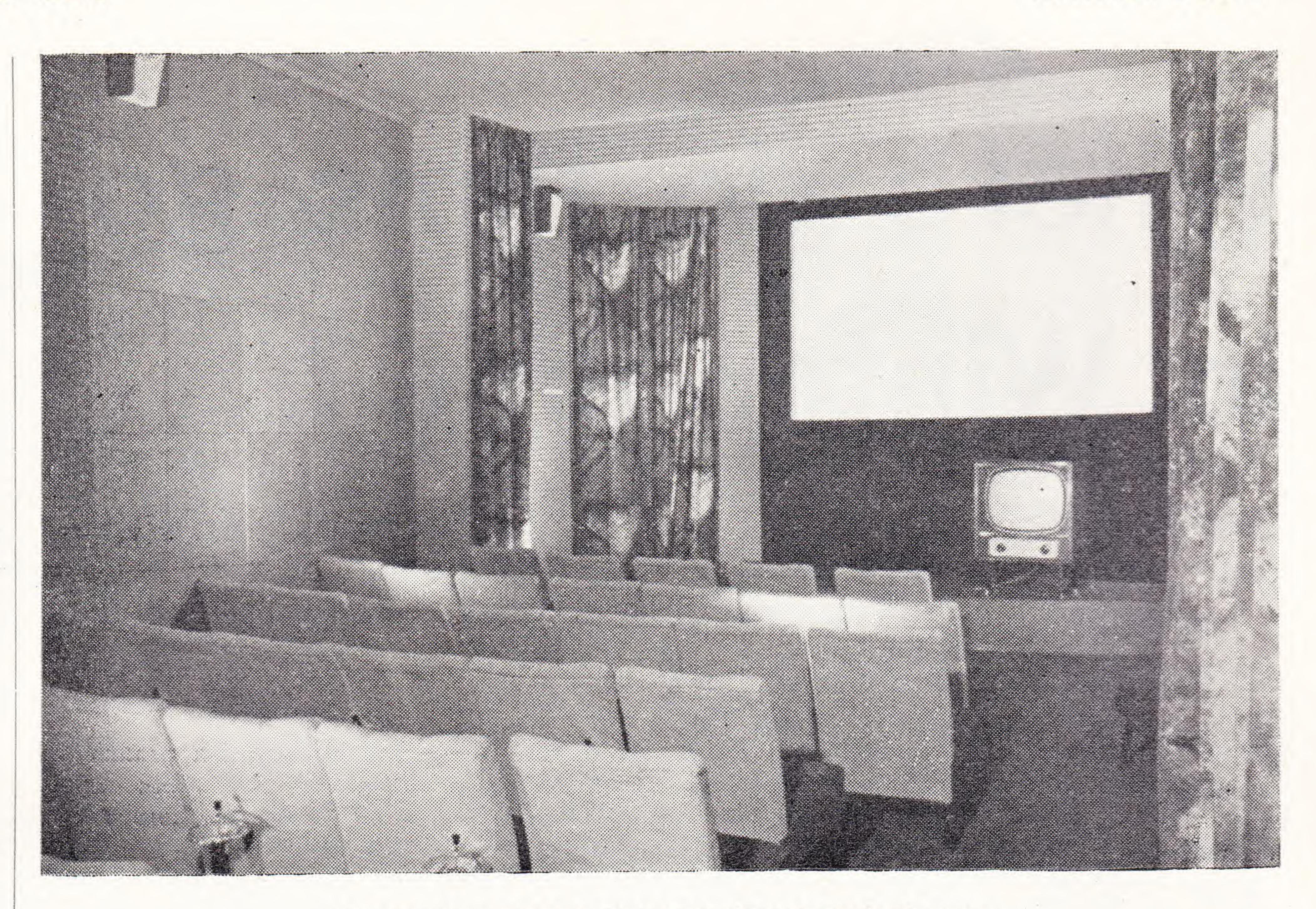
Each lounge has a 21" monitor screen for closed-circuit Television. Transmission is made from Theatre stage . . . for live casting and rehearsals.

Closed-circuit T/V (with projection from Theatre to T/V Lounge).

Per hour £5.0.0d.

CENTRE OF SOUND

12 ARCHER STREET, LONDON, W.1. REGent 7381



The comfortable and attractive theatre at the Centre

The Centre of Sound

In all the years that the film industry has been housed in Wardour Street, it has never provided a centre where technical facilities can combine with social amenities. It has been left to the television and audio industries to provide such a centre: the Centre of Sound, which recently opened in Archer Street.

What is the Centre of Sound? A preview theatre? A film and tv studio? An exhibition? A club? An information centre? It is all of these and more. Is it intended for the general public? For the film producer? For the tv worker? For the advertising man or the PRO? All of these will find it of value.

The excellently conceived conversion of the building owes much to the architect, Denis Wreford, who has specialised in theatrical design, and has been responsible for the design of stage, film and television shows. Technically and artistically the Centre is a monument to his taste and ability and to his close co-operation with Graham Ewing, technical director, and other specialists.

Expert advice

The general public is restricted to the ground floor. Here is an information counter where the services of experts can be called upon to give advice on all audio problems. Behind is an exhibition hall where showcases may be hired by manufacturers of audio equipment to display their products. Admission to the exhibition is free, and it is open until 11 p.m. on weekdays and until 9.30 p.m. on Sundays.

Downstairs is the Starlight Bar, and adjoining it a lounge with a small stage, where in the evenings members can enjoy what is today an unusual pleasure—live music.

During working hours this area serves a more functional purpose: it forms the first link in a tv chain that extends to the whole of the building. It is equipped with a vidicon camera and Strand Electric lighting. Here artists can be auditioned or shows can be rehearsed, and either can be viewed in comfortable lounges upstairs.

The film man's chief interest is centred on

the first floor, where there is a most attractive preview theatre, seating 50. It is equipped with a pair of Philips FP56 double-film optical/magnetic projectors, and a Philips 16mm. projector also with optical/magnetic sound. Illumination is by xenon lamps—ideal for critical viewing or print grading—and all equipment is interlocked. Provision is also made for slide projection. Chief projectionist is Frank Prewer, who was for 15 years chief at the Carlton, Haymarket.

All three projectors are fitted with vidicon cameras so that the film image can be piped into the tv installation. The whole of this equipment was installed by J. Frank Brockliss, Ltd.

The theatre itself is representative of modern taste. The acoustic tiling which covers much of the walls has been made decorative by being sprayed first in silver then in gold. The walls are enriched by panels of Vynide, an ICI material which has the appearance of embossed velvet. Drapes have been specially designed and hand-printed. The screen has an aspect ratio of 1.85 to 1.

Behind the projection room is a sound control room. Here are installed EMI and Fillagraph tape recorders, two disc turntables, and a control panel designed by Magneta, which provides complete control of sound throughout the building.

Also on the first floor are the beginnings of a technical library, which it is planned shall include books and periodicals on all aspects of sound, film, and television.

On the second floor is the Golden Disc restaurant and bar. Here members can enjoy English cooking at quite reasonable prices.

Also on the second floor are three tv lounges, two seating 30 or 40 people, and the third of a more intimate nature. All are equipped for showing BBC or ITV programmes or, of course, closed-circuit—the latter from the studio or from 35-mm. or 16-mm. film.

All the facilities of the Sound Centre can be hired by members at reasonable rates. Other facilities are also available: tape recording, live or from radio or film; disc recording; film editing, etc.

PRODUCTION ROUND-UP

by JOHN CHAMP

THOUGH no doubt there'll be a few more films announced before the end of the year, it seems that even if no new ones are announced for production in 1961 there'll be enough to keep most studios busy till Christmas.

AT SHEPPERTON, Bing Crosby, Bob Hope and Joan Collins are starring in "The Road to Hong Kong," the seventh "road" picture in 21 years. Frank Sinatra and Dean Martin dropped in for a couple of gag shots, and Dorothy Lamour—who made the sarong famous in the first Road film—also stars. Norman Panama is directing, and Melvin Frank producing for United Artists.

Howard Keel and Nicole Maurey are the stars in the Security Pictures screen version of the John Wyndham science-fiction thriller, "The Day of the Triffids." George Pitcher is producing and Steve Sekely directing (for the first time in Britain) for Rank distribution.

Wodehouse story

Producer John Bryan is making "The Girl on the Boat," from a P. G. Wodehouse story with Norman Wisdom in the starring role. He's backed up by Millicent Martin, Athene Seyler and Richard Briers.

John Brabourne's big naval production, "The Mutineers," has come into the studios after Spanish locations. Lewis Gilbert (who made "Sink the Bismarck!" with Brabourne) is directing, and Alec Guinness, Dirk Bogarde and Anthony Quale are the stars.

AT MGM, Boreham Wood, Metro's British end is making "I Thank a Fool" in colour and CinemaScope with Susan Hayward, Peter Finch and Diane Cilento in the starring roles. Mark Robson's production, "The Inspector,"

which Philip Dunne is directing, is nearing end of shooting after locations on the Welsh coast. Stephen Boyd and Dolores Hart have the star roles in this story of a chase across Europe. Leo McCarey, triple Academy Award-winner,

is making "The Devil Never Sleeps" for 20th Century-Fox in CinemaScope and colour. William Holden, Clifton Webb and France Nuyen head the cast in this story about the over-running of China by Communist forces.

AT AP STUDIOS, Slough, producer Gerry Anderson is continuing the half-hour tv series "Supercar," which is being made in association with Associated Television Ltd.

Three directors are being used on the series.

They are David Elliott, Alan Pattillo and Desmond Saunders.

AT ABPC, Elstree, filming started last week on "Operation Snatch," a wartime comedy starring Terry-Thomas, Lionel Jeffries and Jackie Lane.

Jules Buck is producing and Robert Day, who directed "The Rebel," is directing. Alan Hackney wrote the screenplay from an original story by publicist Paul Mills. The comedy is based on the legend that if the Barbary Apes ever leave Gibraltar, the Rock will leave the British Empire; and the film will show the desperate efforts that went on during the war on orders from Winston Churchill-to keep the ape colony going.

Television series

On another stage the "Francis Drake" tv series continues.

Julian Wintle and Leslie Parkyn have signed Peter Wyngarde and Janet Blair to co-star in their latest production," "Night of the Eagle." It started production this week and formerly had the provisional title, "Torment."

This is a psychological thriller and it is being directed by Sidney Hayers and produced by Albert Fennell for Independent Artists. Anglo Amalgamated will release.

AT BEACONSFIELD the "Ghost Squad" tv series continues to occupy the available space, so Independent Artists, which owns the studios, is temporarily operating at Pinewood.

AT NEW ELSTREE studios producers Edward and Harry Danziger are making the "Richard the Lionheart" tv series, while tv commercials and documentaries are being made at Chalk Farm, Twickenham and Merton Park studios.

More Disney

AT PINEWOOD Independent Artists is making "The Waltz of the Toreadors" with Peter Sellers, Dany Robin, Margaret Leighton, and John Fraser in the starring roles. Peter de Sarigny is producing and John Guillermin direct-

ing.
Walt Disney's "The Castaways" is being directed by Robert Stevenson on "Swiss Family Robinson" scale, with a cast that includes Hayley Mills and Maurice Chevalier. It's being made from a Jules Verne story.

On location in Tahiti is the Ivan Foxwell production "Tiara Tahiti," which is for Rank release. William Kotcheff is directing.

AT BRAY, Peter Cushing, Yvonne Romain and Oliver Reed are starring in a new Hammer film thriller, "Captain Clegg," about smuggling on Romney Marsh in the late eighteenth century.

Producer is John Temple-Smith, and the director is a recruit from tv, Peter Graham-

The crews behind the films

I THANK A FOOL MGM at Boreham Wood

Producer, Anatole de Grunwald; Director, Robert Stevens; Associate producer, Roy Parkinson; Production manager, Basil Somner; Production secretary, Elizabeth Woodthorpe; 1st assistant director, Dave Tomblin; 2nd assistant director, Derek Parr; 3rd assistant director, Tony Wallis; Continuity, Betty Harley; Location manager, Ted Wallis; Lighting cameraman, Harry Waxman; Camera operator, Jack Lowin; Focus, Chic Anstiss; Clappers/loader, Mike Rutter; Art director, Sean Kenny; Assistant art director, Michael Knight; Draughtsman, Colin Grimes; Draughtsman, Alan Tompkins; Set dresser, Pamela Cornell; Property buyer, John Bigg; Sound mixer, Cyril Swern; Bom operator, Bill Baldwin; Sound camera operator, Ron Matthews; Sound maintenance, Peter Martingell; Stills Cameraman, Dave Boulton; Chief make-up, Tony Sforzini; Assistant make-up, Jock Alexander; Chief hairdresser, Joan Johnstone; Costume designer, Elizabeth Haffenden; Wardrobe supervisor Dora Lloyd; Wardrobe mistress, Dolly Smith; Wardrobe master, Charles Monet; Location cashier, John Ferris; I/C publicity, Paul Mills; Publicity director, Robin Grocott; Editor, Frank Clarke; Assembly cutter, Philip Barnikel; 1st assistant editor, Jim Atkinson; Carpenter, W. Shaw; Stagehand, T. Naughton; Rigger, T. Wilkie; Grip, L. Kelly; Painter, L. Jones; Plasterer, F. Bullamore; Plasterer's labourer, D. Sharp; C/H props, Bob Hedges; Props, John McCarthy.

THE ROAD TO HONG KONG Melnor Films Ltd. for United Artists at Shepperton

Producer, Melvin Frank; Director, Norman Panama; Production supervisor, Bill Kirby; Production secretary, Inez Easton; Secretary to Mr. Panama, Jilda Smith; Secretary to Mr. Frank, Peta Lingwood; Continuity, Angela Martelli; Assistant director, Bluey Hill; Second Assistant director, Gordon Gilbert, second assistant director, Gordon Gilbert; second assistant director (Production Office), Edward Dorian; Second assistant director, Ken Softley; Lighting cameraman, Jack Hildyard; Camera operator, Gerry Fisher; Focus puller, Jimmy

continued on page 6



Producer Jules Buck and director Robert Day during shooting on "Operation Snatch

6

THE CREWS BEHIND —continued

Clappers/Loader, Michael Camera grip, Frank Howard; Production designer, Roger Furse; Art director, Syd Cain; Art director, Bill Hutchinson; Assistant to art directors, Bob Cartwright; Draughtsman, Jim Sawyer; Draughtsman, Brian Ackland Snow; Draughtsman, Edward Clements; Draughtsman, Joel Schiller; Chinese adviser, Mrs. Fei; Sketch artist, Sidney Braham; Set dresser, Maurice Fowler; Production buyer, Terry Parr; Construction manager, Harry Phipps; Scenic artist, Basil Mannin; Sound mixer, A. G. Ambler; Boom operator, Peter Dukelow; Sound camera operator, Jimmy Dooley; Sound maintenance engineer, Eric Vincent; Unit publicity director, Jean Garioch; Stills cameraman, Ted Reed; Publicity secretary, Jean Barnett; Supervising editor, Alan Osbiston; Editor, John V. Smith; Music editor, Lee Doig; First assistant editor, Joan Morduch; Second assistant editor, Raymond Thorne; Special effects assistant, John Lee; Musical director, Robert Farnon; Musical associate, Douglas Gamley; Choreographers, Jack and Sheila Baker; Pianist, Bill McGuffie; Drummer, Bobby Kevin; Casting, Sally Nicholl; Make-up artist, Dave Aylott; Make-up artist, Eric Allwright; Hairdresser, Joan White; Hairdresser, Joyce James: Costume designer, Anthony Mendelson; Wardrobe master, Ernie Farrer; Wardrobe mistress, May Walding: Wardrobe assistant, Harry Jordan; Production accountant, Ron Phipps; Assistant accountant, Rex Mitchell; Accounts secretary, Evelyn Shepperd; Special effects, Wally Veevers; Special effects, Ted Samuels; Props chargehand, Bobby Murrell; Assistant props, Chuck Ferigno; Chargehand electrician, Maurice Gillett; Standby carpenter, W. Fraser: Standby stagehand, H. Mansell; Standby plasterer, J. Sherbourne; Standby painter, F. Piltcher; Standby rigger, W. Green.

THE MUTINEERS G. W. Films, at Shepperton

Producer, John Brabourne; Director, Lewis Gilbert; Production Manager, Richard Goodwin; Secretary to Producer, Julie Wadman; Secretary to Director, Tessa Hodgson; Production Secretary, Marguerite Green; Columbia Representative, Douglas Pierce; Production Accountant, Archie Holley; Accountant, Max Standish; Asst. Accountant, Doreen Wood: 1st Asst. Director, Jack Causey; 2nd Asst. Director, Claude Watson; 2nd Asst. Director, Jim Brennan; Continuity, Shirley Barnes; Lighting Cameraman, Chris Challis; Camera Operator, Austin Dempster; Focus (1), John Jordan; Focus (2), Roy Ford; Clapper/Loader, Robin Browne; Camera Grip, Jack Roche; Sound Mixer, D. Bird; Boom Operator, Ken Ritchie; Sound Camera Operator, S. Fairlie; Sound Maintenance, G. Widdows; Publicist, Enid Jones; Stills Cameraman, Best Cann; Art Director, Arthur Lawson; Asst. Art Director, Don Picton; Set Dresser, Terry Morgan; Scenic Artist, Ted Barnes; Draughtsman, Ted Tester; Draughtsman, Bill Bennison; Property Buyer, Percy Godbold; Hairdresser, Gordon Bond; Make-up, Fred Williamson; Make-up, Mickey Morris; Wardrobe Supervisor; Jean Fairlie; Wardrobe Asst., Duncan McPhee; Construction Manager, W. Maclaren; Carpenter, A. Pullen; Stagehand 1, H. Habicht; Stagehand 2, J. Weedon; Painter, R. Furness; Prop. 1, Tommy Frewer; Prop. 2, C. Bacon; Rigger 1, Herbert Walker; Rigger 2, Joseph de Rose; Special Effects Technician, Ernie Sullivan;



"The Inspector" unit, now shooting sea sequences off the Welsh coast is making use of the new American "citizen's band" miniaturised walkie-talkies. Director Philip Dunne is using several of the tiny voice-gadgets, hardly bigger than the transistor radios they closely resemble



Howard Keel and Nicole Maurey co-star in "The Day of the Triffids," based on the science-fiction novel by John Wyndham, with a screenplay by executive producer Philip Yordan. Here they discuss points with director Steve Sekely on the set at Shepperton



Just a brief reminder of two names you will already know well. These Ilford Cine Negatives are an established double feature in the British film industry.

For work that calls for superlative grain and reasonable speed-wide-screen features, exteriors, TV films—Ilford FP3 gives high resolution and a wide tone range. Ilford HP3 offers fine grain, considerable latitude in exposure and processing, and speed that gives greater depth of field without extra lightingqualities which make HP3 especially valuable for night exteriors and newsreel work.

Today these top-quality cine negatives are being used more and more for first features and TV series. Be sure to specify Ilford on your next assignment. The Ilford name guarantees you the fine results that spell success on the screen.

P3 · ILFORD CINE NEGATION

Another Studio at C.T.S.

C.T.S. announces the opening of a second Studio.

Designed for post-synchronisation and speech recording.

Six channels with a tone-correction and echo facilities.

Films viewed on a 625 line high definition closed circuit TV System.

Recordings on film or tape of the highest professional quality.

Enquiries ring BAYswater 9476.

THE CREWS BEHIND -continued

Special Effects Prop., J. Ryan; Chargehand Electrician, Jackie Sullivan; Electrician 1, K. Davis; Electrician 2, H. Holloway; Electrician 3, A. Thompson; Electrician 4, E. Haste; Electrician 5, F. Fowler; Editor, Peter Hunt; Asst. Editor, Norman Wanstall; 2nd Asst. Editor, Gerald Arbeid; Asst. Editor, Jeremy Saunders; Chauffeur to Producer, David Pow; Camera Car Driver, "Dodger" Norris; Fight Arranger, William Hobbs; Unit Doctor, Dr. John Stevens; Technical Adviser, Commander D. H. Angel; Ship's Master, Capt. Alan Villiers; Crew Members, Jack R. Scarr, Peter Scarr; Casting Adviser, John Bird; 2nd Camera/Focus, Ronnie Fox Rogers.

THE DAY OF THE TRIFFIDS Security Pictures Ltd. for Rank at Shepperton

Producer, George Pitcher; Director Steve Sekely; Production manager, George Fowler; Production secretary, Curlie Flower; Continuity, Pamela Davies; First assistant director, Douglas Hermes; Second assistant director, Joe Mark; Third assistant director, Henry Emery; Lighting cameraman, Ted Moore; Camera operator, John Winbolt; Focus puller, John Shinerock; Focus puller, Hugh Davey; Clappers/Ioader, Alan Jones; Casting, Thelma Graves; Art director, Cedric Dawe; Scenic artist, Edward Barnes; Production buyer, Jim Foster; 1st Draughtsman, Neil Macphee; 2nd Draughtsman, Michael Lamont; Stills cameraman, Albert Clarke; Chief make-up artist, Paul Rabiger; Hairdresser, Eileen Warwick; Wardrobe, Bridget Sellars; Editor, Bill Lewthwaite; 1st assistant editor, Michael Rabiger; 2nd assistant editor, Adrian McDonald; Production accountant, Derek Tarrant; Asst. production accountant, Terry Price; Carpenter, D. Murphy; Stagehand, W. Dady; Grip, T.



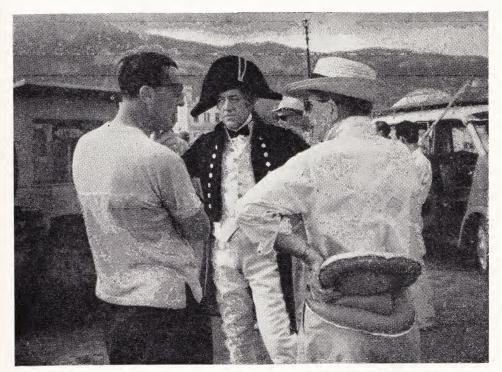
A first meeting for George Sanders, director Robert Stevenson, and associate producer Hugh Attwooll (centre). They are all concerned with Walt Disney's latest production "The Castaways"

Miller; Plasterer, W. Edney; Painter, L. Marchant; Rigger, A. Kemsley; Publicity, Bill Batchelor, Catherine O'Brien; Sound mixer, Bert Ross; Boom operator, John Salter; Camera operator, Desmond Edwards; Maintenance engineer, Brian Paxton; C/H Props, Jack Bark; Props, Fred Blake; Props, Peter Wallis; C/H Electrician, Bill Chitty.

THE GIRL IN THE BOAT Knightsbridge Films Ltd. for United Artists at Shepperton

Executive producer, Albert Fennell; Producer, John Bryan; Director, Henry Kaplan; Production supervisor, Jack Rix; 1st Assistant director, Colin Brewer; 2nd Assistant director, Scott

Wodehouse; Continuity, Pamela Mann; Production secretary, Jill Langley; Producer's secretary, Barbara Pitts; Lighting cameraman, Denys Coop; Camera operator, Tony Heller; Focus puller, Wally Byatt; Clappers/loader, Peter Ewens; Sound mixer, George Stephenson; Boom operator, Jack Davies; Sound camera operator, Ernie Webb; Sound maintenance, Fred Stoneham; Art director, Tony Masters; Assistant art director, Geoffrey Tozer; Set dresser, Scott Slimon; Draughtsman, Tony Reading; Scenic artist, Alan Evans; Property buyer, Percy Godbold; Editor, Noreen Ackland; 1st assistant editor, Thelma Orr; 2nd Assistant editor, Stephen Warwick; Make-up, Harold Fletcher; Hairdresser, Pearl Tipaldi; Dress designer, David Ffoulkes; Wardrobe mistress, Jackie Cummins; Wardrobe assistant, Wyn Keeley; Publicist, Colin Reid; Stills cameraman, Norman Hargood; Production Stills cameraman, Norman Hargood; Production accountant, Charles Wilder; Assistant accountant, Mary Beatty; Supervising C/hand electrician, Bert Owen; C/hand electrician, Jimmy Woodley; Props (1), Johnny Feehan; Props (2), Arthur Coates; Carpenter, T. Hornby; Stagehand, C. Goodsall; Grip, R. Jones; Plasterer, C. Parfitt; Painter, P. Jennings; Rigger, P. Breen; Unit car driver, Doug Williams.



Conference on location for "The Mutineers," between producer John Brabourne, star Alec Guinness and director Lewis Gilbert

BACKFIRE

Anglo-Guild Productions at Merton Park

Producer, Jack Greenwood; Associate producer, Jim O'Connolly; Director, Paul Almond; Unit production manager, Joe Levy; Production secretary, Ann Stanborough; 1st assistant director, Ted Lewis; 2nd assistant director, Denny Lewis; 3rd assistant director, Al Burgess; Continuity, Gladys Goldsmith; Lighting cameraman, Bert Mason; Camera operator, Herbie Smith; 1st camera assistant, Alan Rowland; Clappers/loader, Patrick Davis; Stills, Eddie Orton; Sound recordist, Sid Rider; Boom operator, Tom Otter; Sound camera operator, David Tomlinson; Editor, Derek Holding; Art director, Peter Mullins; Make-up, Aldo Manganaro; Wardrobe mistress, Eileen Welch; Hairdresser, Hilda Fox; Casting director, Ronnie Curtis; Chief electrician, Jim Axtell; Floor electrician, Frank Ives; Property master, Ted Waters; Property buyer, Dennis Griffin; Chargehand props, Barry Stopher; Construction manager, Eddie Turner; Transport, Bill Booth; Unit driver, Arthur Styles; Grips, Bert Habicht.

NEW EQUIPMENT

Video tape recorder with a single head

DURING the past year the American press has been carrying reports on a new Japanese video tape recorder which differs from existing types in using only a single recording head, instead of the cluster of four, and employs only 1 in. tape instead of 2 in., still travelling at the rate of 15 in. per second.

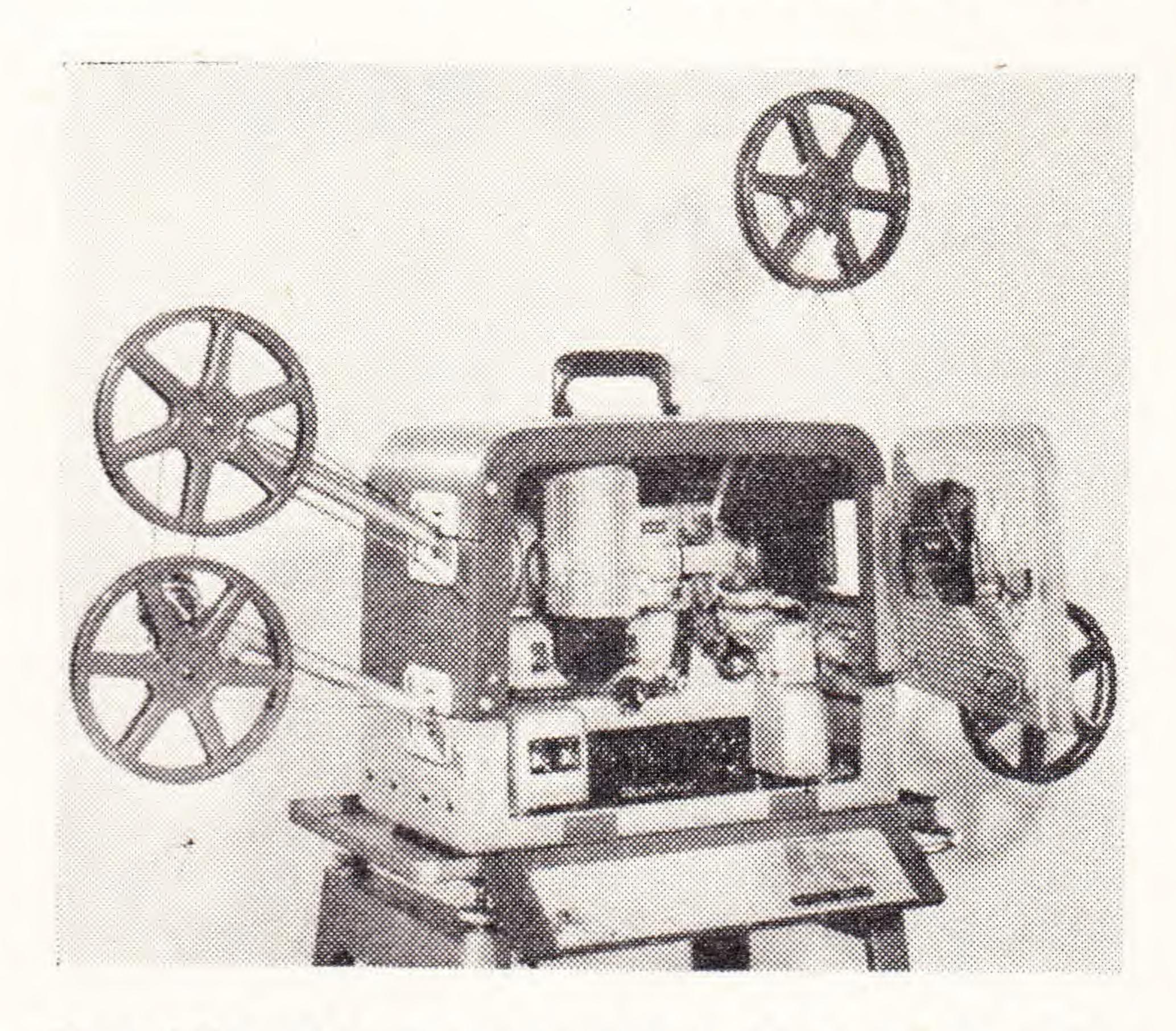
The equipment is made by the Tokyo Shibaura Electric Company and is known as the Toshiba. It was demonstrated at the Montreux Conference.

The length of track necessary for a 3 mc/s frequency band is achieved by recording it diagonally along the tape. The tape is fed round a cylinder 130 mm. (about 5 in.) in diameter, which is divided into upper and lower portions; between the two a disc carrying the magnet head rotates at a high speed, synchronised with the television field frequency, contacting the tape around the periphery of the gap. Since the video head rotates on the axis of the cylinder and the tape runs in a helical loop, the video head runs obliquely on the tape.

The length of the video track for one field of the television signal is therefore nearly equal to the circumference of the cylinder, namely about 408 mm. This length must be traced obliquely on the 1 in. tape, therefore, the angle between the video track and the longitudinal direction of the tape is about 3.6 deg. This angle is due to the fact that the supply reel is located 1 in. higher than the take-up reel.

The video head is easily changed, since it is unnecessary in the Toshiba system to change over the output signals of the multiple video heads in order to take into account the relative position of each head and to equalise the characteristics of each. It is only necessary to change the video head on the head disc, instead of changing the head assembly. It takes about 30 seconds to change the video head, which has an estimated life of 100 hours.

In reproducing the video signal, the video head must run exactly on the video track, and a servo system is required for tracking. The probable tracking error in the Toshiba system



Sound-Services, an associate of the Film Producers Guild, has perfected a modification to Bell and Howell 16 mm. projectors which enables unmarried films to be run with proper take-up facilities. The projector is provided with two additional spool arms, enabling the mute and sound prints to be fed from and taken up on individual spools. The projector can be used to project married prints up to 2,000 ft. in length, but the length of unmarried prints is limited to 400 ft. Existing projectors can be modified

is claimed to be less than one-tenth of that in the four-head system. The tracking control signal is picked up from the video track by scanning the longitudinal direction of the track.

The audio track is 2 mm. in width, on the upper edge of the tape.

CRABBING PRAM BOOM

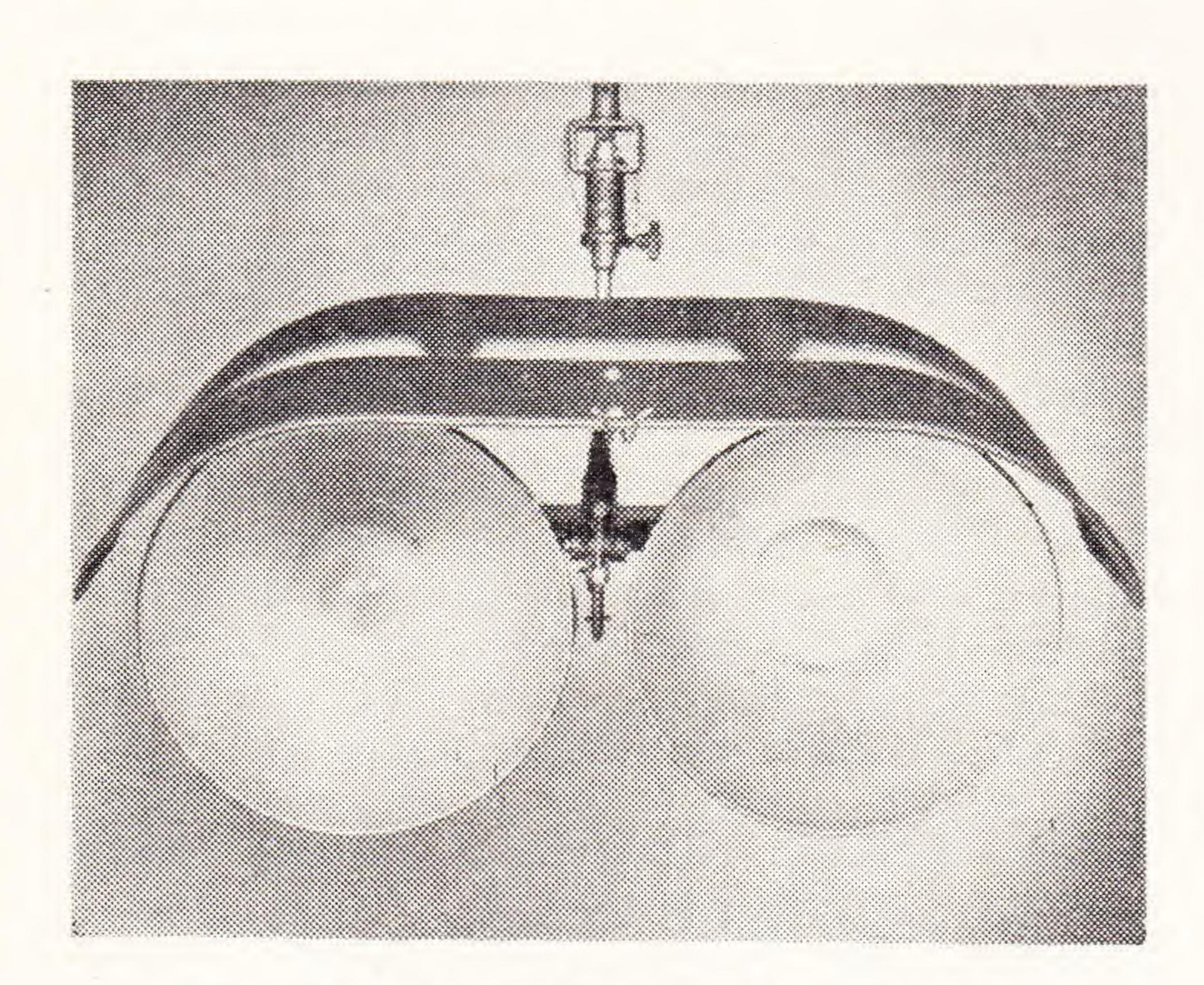
SEVERAL new pieces of equipment have been produced by Mole-Richardson (England)

Ltd.

Among these is a crabbing pram designed to enable the boom to be operated through 360 degrees. A tip-up seat is provided to enable the operator to rest during breaks in rehearsals and transmissions.

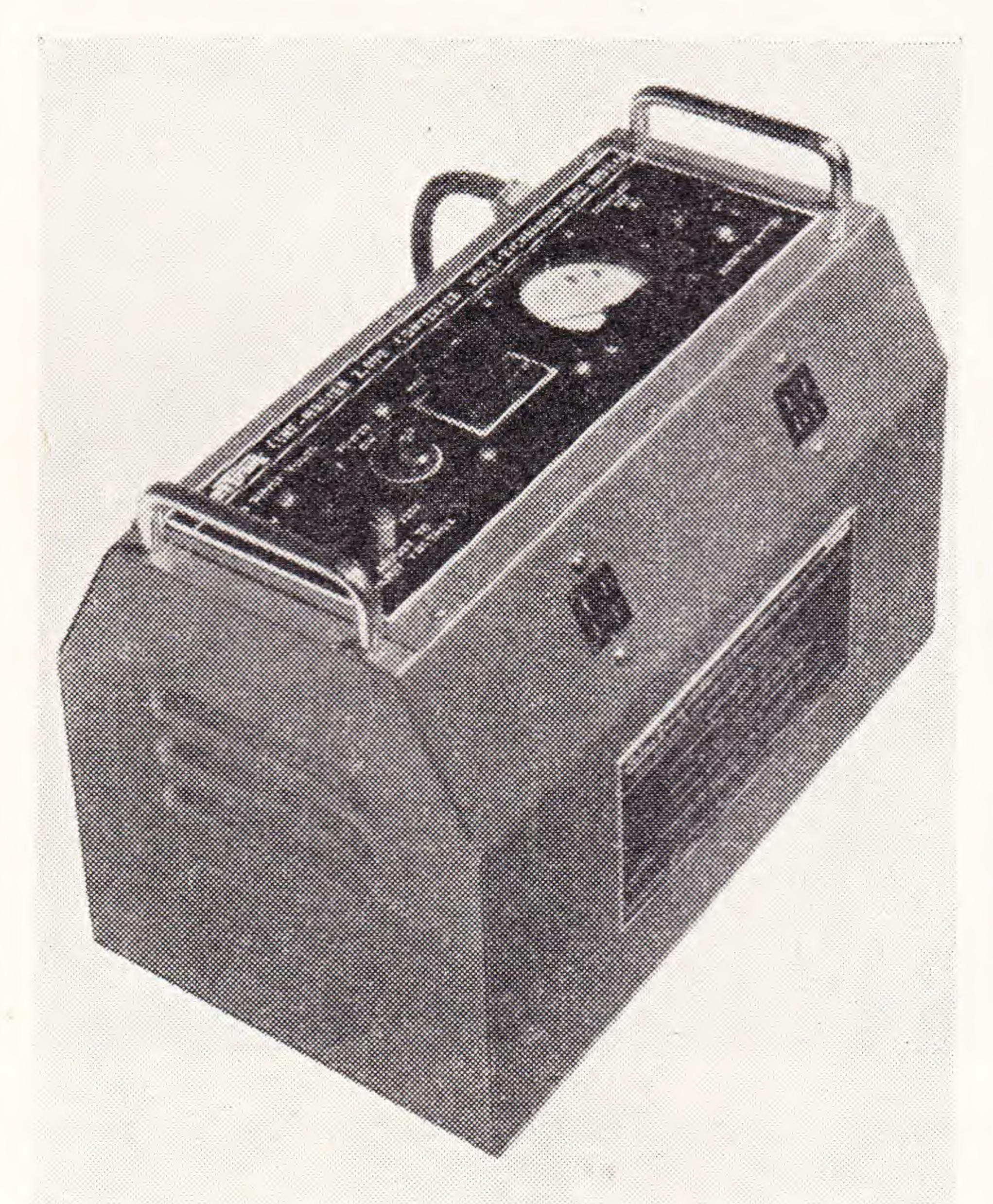
The wheels can be set in both crabbing and normal tricycle positions, drum brakes are fitted to one pair of wheels and are operated by a separate hand wheel within one of the steering wheels. This is to enable the brake to be applied silently and for the purposes of decelaration when moving from one set to another.

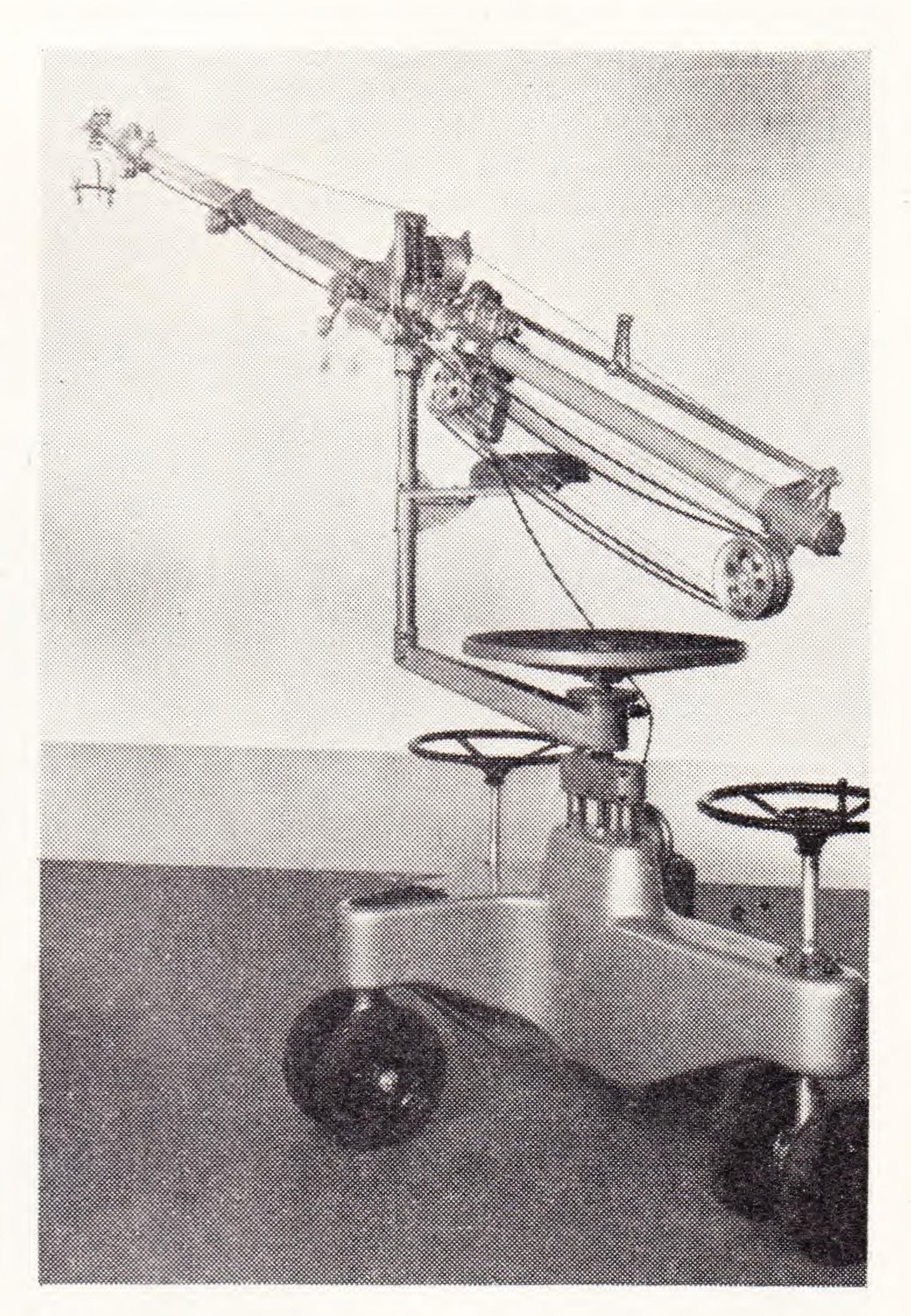
The operating platform can be raised by means of the handwheel on the side of the pram to normal operating heights. The pram can be steered from either end.



The M-R Twin Scoop pole-operated

New developments in lamps include the poleoperated versions of the Dualite, the SuperPup and the Twin Scoop. Also of interest is the
Colortran Cinemaster 2,000 converter. It has
one control switch and a Kelvin meter for all
four outlets. The switch has seven positions.
A mains on-and-off switch incorporates an overload switch and neon indicator. Input voltages
are: 230/240, 200/225 and 115.





Above: The new Mole-Richardson crabbing boom, which is designed to operate through 360 degrees

Left: The Colortran Cinemaster 2,000 converter marketed by Mole-Richardson

LOOK AHEAD! PLAN NOW! MAKE ROOM AT THE TOP FOR THE EMI COMMUNITY TELEVISION SYSTEM | BUILT FOR THE PRESENT Strong signals | No static interference | Elimination of aerials | BUT WITH THE FUTURE IN MIND Additional channels | Colour television | Coin in the slot TV | Local transmissions EMI COMMUNITY TELEVISION SYSTEMS are now already operating smoothly at Grimsby, Boston, Wantage and Cwmbran.



NEW EQUIPMENT—contd.

A compact tv camera

AN addition to the already comprehensive range of Philips professional television equipment is the compact television camera, in which, thanks to completely transistorised design, the whole tv channel is contained in the one unit.

The camera makes use of a high-definition vidicon tube capable of a resolution of 5.5 mc/s (450 lines). It operates at a line frequency of 15, 625 lines per second, 50 half-frames per second. Voltage selection permits the camera to run on voltages from 110/145 and 220/245, with permissible fluctuations of ± 10 per cent., 50 c/s ± 8 per cent.

Output

The camera will give either a video output signal of 1.4 Vpp across 75 ohms for feeding into a slave monitor; or alternatively a complete RF signal for feeding into an orthodox receiver, at a level of 250 mV across 75 ohms, or 30 mV at a built-in voltage divider.

In the one unit are contained the control equipment and power supplies. One power cable leads to the camera—a co-axial cable carries the output to the receivers; the standard output cable is 50 ft. in length, but a length up to 1,200 ft. may be used.

The electronics need literally no operational adjustment. The only controls are the on/off switch and selector switches for video or RF output. Experience has shown that transistorised equipment is capable of operation over long periods of time with little or no maintenance.

Unskilled

The equipment is designed for unskilled operation, and an important feature is the automatic control of the lens diaphragm, covering a range of 1-15 in light intensity. The camera will operate at intensities down to 1 foot-candle at a lens aperture of f/0.95.

Like all Philips tv equipment, the compact camera is completely tropicalised; it will operate over a temperature range of 15 deg. to 115 deg. F. The camera measures only 13 in. x 7 in. x 4 in., and weighs about 11 lb.

Normal 16-mm. camera lenses can be used, including zoom lenses. Remote-control is optionally available, operating the lens aperture, focus and zoom. A specially designed pan and tilt head, and various special-purpose attachment devices, are listed.

Any number

The one camera will operate any number of receivers up to 30. A number of cameras may feed into the one channel by means of a five-way switching unit. For testing the camera a miniature projector carrying 2 x 2 in. slides can be attached to the lens.

A small carrying case contains the camera, lens and cables: a complete television channel in exceptionally portable form.

Sole concessionaire for Philips professional television equipment (for Philips Electrical, Ltd.) is J. Frank Brockliss, Ltd.



World Safari has been using Dexion slotted angle to build extensions on a Landrover to provide a convenient means of filming under difficult bush conditions in East Africa. During the shooting of the film "The Last Rhino" heavy equipment was a liability, so the company decided on an Arriflex camera and a LT2 recorder for guide-tracks. Reflector stands and camera platforms were built in Dexion so that they could be easily dismantled for transportation

TWO WESTREX INSTALLATIONS

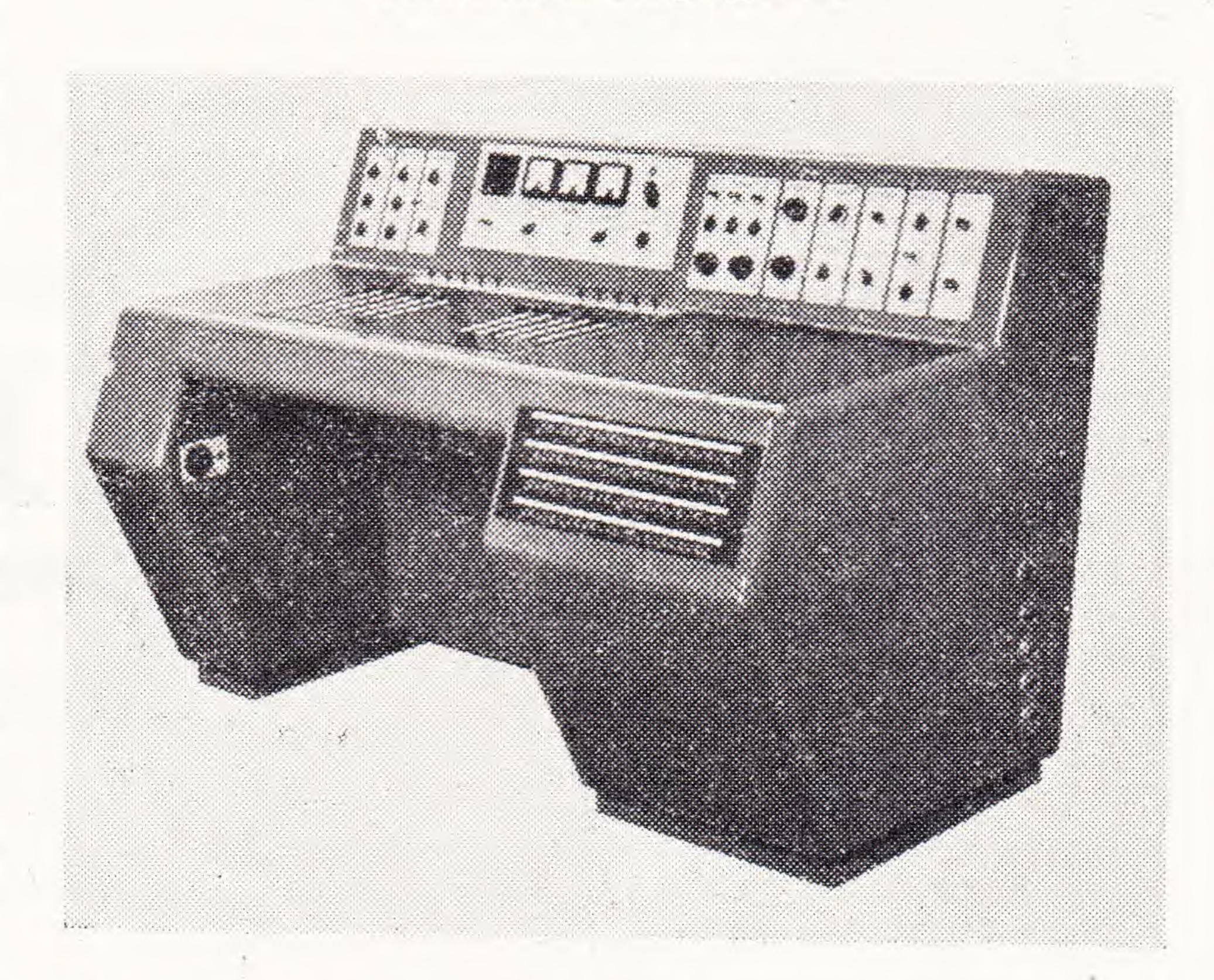
WESTREX is supplying a new all-metal rerecording console to World Wide Pictures for its new sound recording studios in Cursitor Street, London.

The console accepts 10 input lines from film, disc reproducers and microphones. It incorporates rapid post-synchronisation controls, a set of effects equalisers, signal equipment and facilities for the injection of artificial reverberation into any one of the incoming sources of sound.

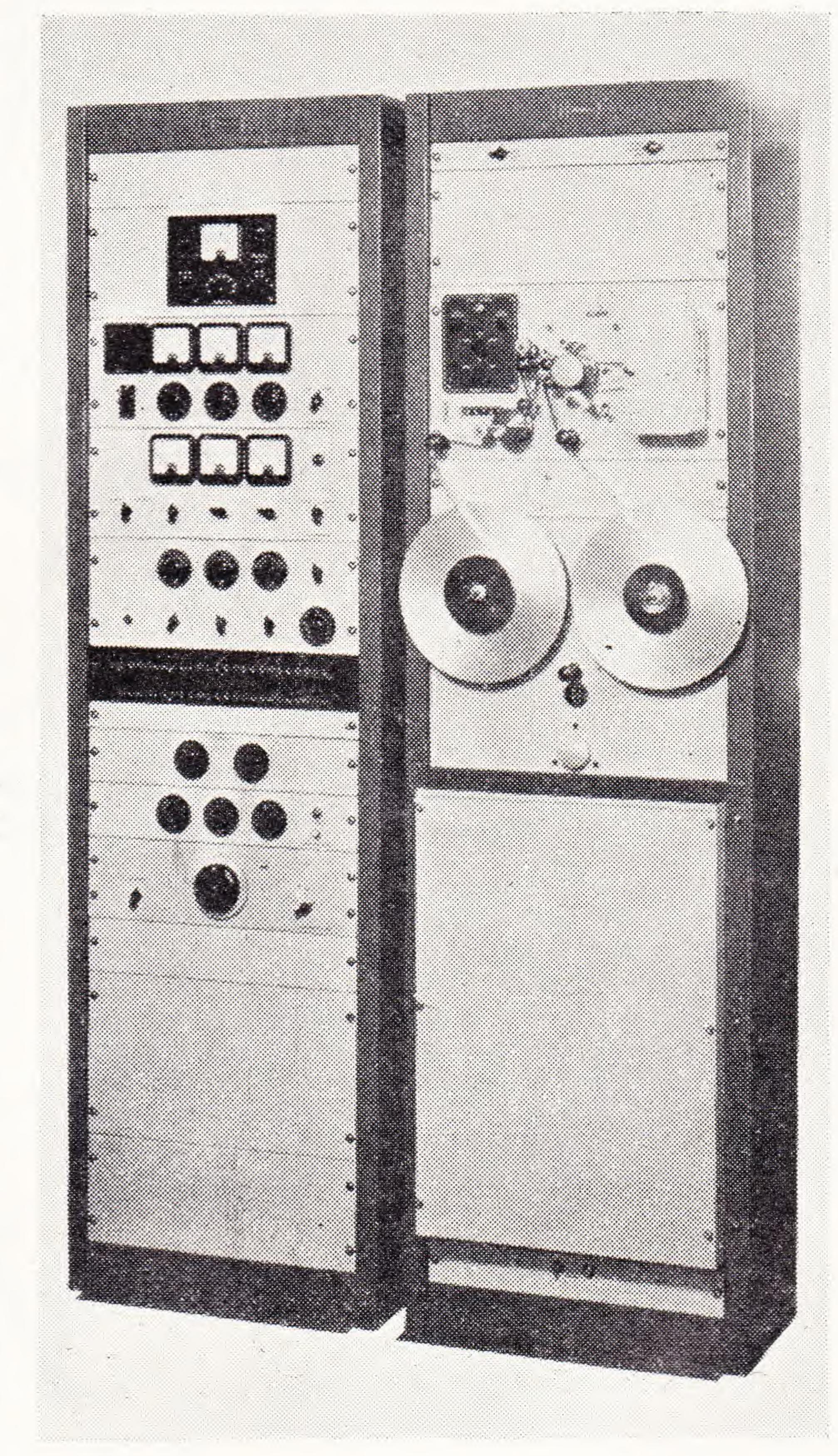
Westrex is supplying a newly designed, rack mounted, artificial reverberation unit for use with this console.

Westrex is also supplying a multi-purpose recording channel to Location Sound Facilities. The channel has been specially designed to provide for direct and transfer recording work in the following fields: direct recording of three-track stereo on 35-mm. film; post-synchronisation of single tracks on 35-mm. and 17.5-mm.

continued on page 15



The Westrex console for the new World Wide Sound recording studios



The Westrex channel at Location Sound Facilities

The beautiful slow-motion flight of a butterfly, or the majesty and drama of a bridge under maintenance . . . whatever the subject, wherever you shoot, there is a Gevaert film to give you the results you desire.

Butterflies and Bridges



so many things are taken on Gevaert films

35 mm and 16 mm

GEVAPAN 30 T.165 An improved very fine grain studio negative. 50 ASA to tungsten.

GEVAPAN 36 Remarkably fine grain negative for its speed. 200 ASA to tungsten.

16 mm

GEVAPAN 30 REVERSAL T.863 A panchromatic camera film with amazing sharpness. 64 ASA to daylight. 40 ASA to tungsten.

GEVAPAN 36 REVERSAL T.880 A similar film but of higher speed. 200 ASA to tungsten.

TELERECORDING REVERSAL T.850 A blue-sensitive film for the photography of the T.V. tube image. 35 mm and 16 mm

SOUND NEGATIVE ST6 Recognised as the finest V.A. Sound negative in the world.

MAGNETIC FILM Striped or fully coated.

Write for technical information to: GEVAERT LIMITED.

GREAT WEST ROAD, BRENTFORD, MIDDLESEX. Telephone: ISLeworth 2131

GEVAERT

NEW EQUIPMENT—contd.

Portable unit for 16 mm. recording

WITH the special needs of the film-maker in mind, Custom Electronics has designed and produced a 16 mm. portable studio magnetic recording unit (Type 16/800).

The basic recording system is built up around the GB-Kalee type 1690 magnetic soundhead and type 1691 recording amplifier. Both of these items are easily detached from the body of the recorder for single system use. The unit as a whole is claimed to be capable of high quality sound recording and playback of speech and music with good frequency response and exceptionally low background noise.

Transport mechanism

The film transport mechanism incorporates three AC motors: a synchronous drive motor and two torque motors. The latter are utilised for take-up and fast forward/back winding facilities.

All rollers and sprockets in contact with the film are relieved over the picture area to enable master magnetic tracks on negative stock to be transferred without damage to the picture.

Both recording and playback amplifier are fully



EX LIBRARY

Sound Effects

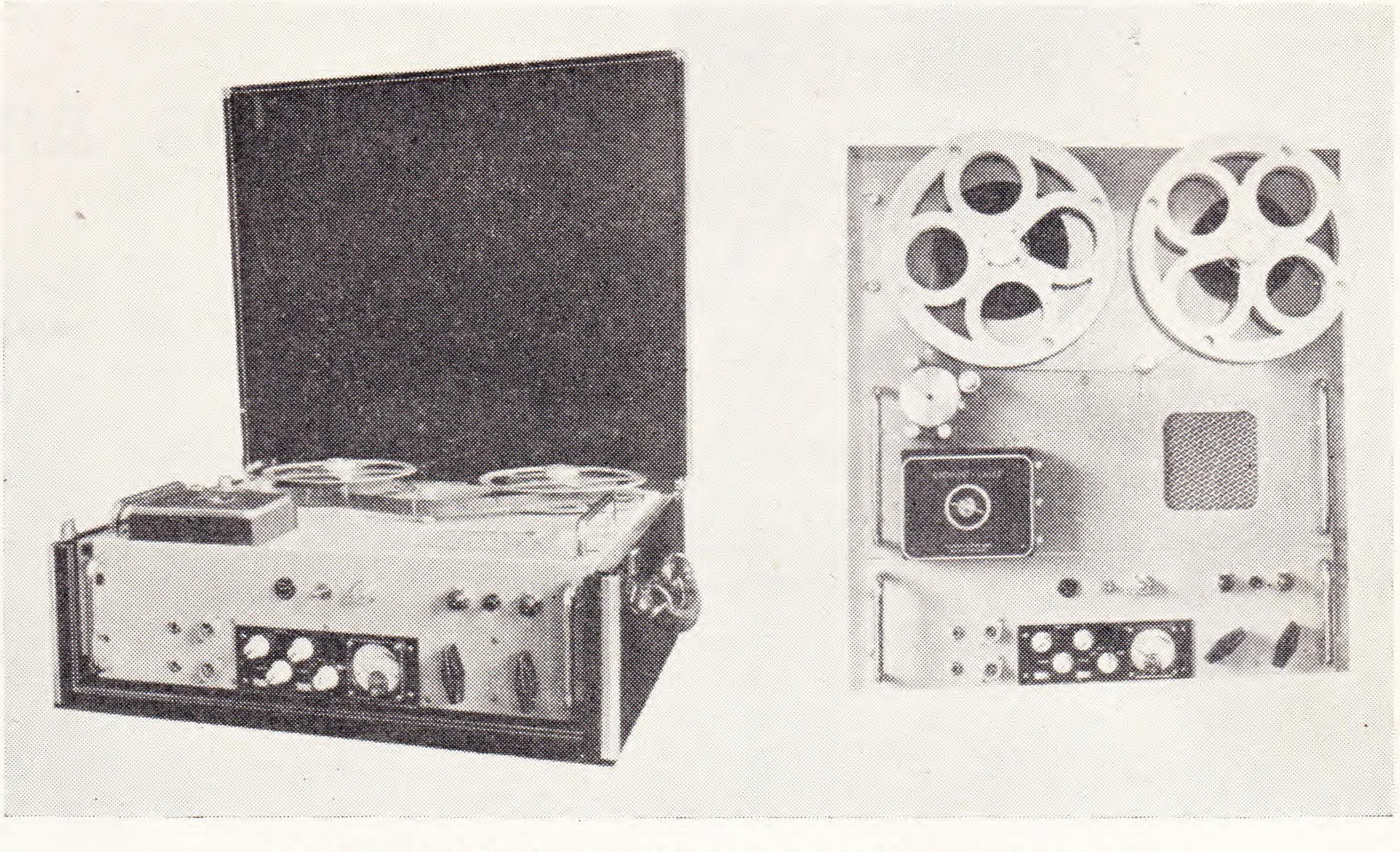
TO SPECIFICATION

Film Dubbing

All services in sound



Phone: Covent Garden 0688



Two views of the Custom Electronics portable recording unit

transistorised and are powered by a standard $7\frac{1}{2}$ volt dry cell giving approximately 45 hours record/playback time.

The unit is constructed on two standard 19 in. rack panels and these may be mounted in the special carrying case for location work, or in a rack for studio use.

Film capacity in portable form is 400 ft. spools

or cores with lid closed and 1,000 ft. with lid open or when rack mounted.

Other equipment such as studio amplifiers, mixers and interlock equipment; will become available shortly, thus enabling a complete recording system to be built up around the basic recorder. Also available are plugs to order and a footage counter.

VOLTAGE CONTROL FOR LAMPS

A CONTROL unit which enables lighting to be adjusted and stabilised so that the correct voltage reaches studio lamps whatever the fluctuation in the main, is now being marketed by Leo Vala Photography (Knightsbridge Studios 110, Brompton Road, London). It can also effectively boost light output by 100 per cent., it is claimed.

The unit, housed in a small travelling case, weighs 28lb. It comprises a variable transformer, two pairs of 13A outlets, a voltmeter, pilot light and on/off switch. Price, complete with five yards of three-core cable, is £45.

To bring the Vala Control into operation, it is only necessary to connect the mains cable to the source of supply, plug in the lights, switch on and adjust the transformer accordingly. Thirteen-amp switched sockets are supplied as standard so that each plug top will be separately fused to protect both the individual and mains circuit should a lamp fail.

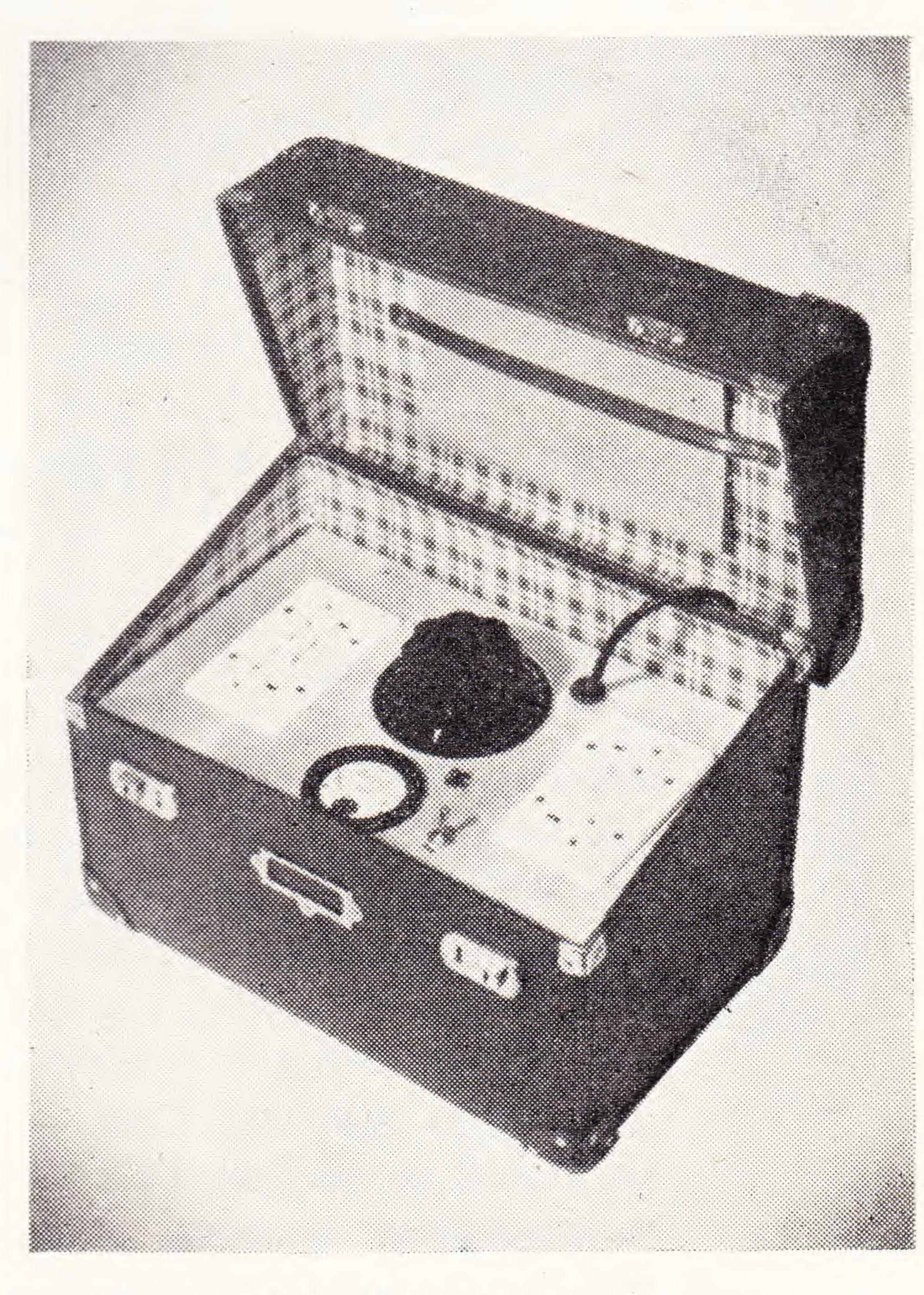
Wide range

Since the unit will operate on input voltages as widely varied as 200-250, the photographer need not establish line voltage and lay-in a varied stock of lamps for location work.

It is recommended that 210-volt lamps are used with the unit (although higher or lower voltage lamps are also suitable) so that wide variations of line voltage can be coped with and so that lamps can be overrun to achieve an extra boost of light output when working under marginal conditions. For example, it is claimed that a 210-volt photoflood lamp will run satisfactorily on this unit at 250 volts giving an increased light output of 100 per cent., together with a known and predictable increase in colour temperature. This boost can be fed gently into the

lamps and need only be maintained for the duration of the exposure.

During the setting-up time for a shot the lamps can be run at a somewhat lower voltage than normal, prolonging life and reducing heat dissipation. Lamps need never be subjected to the shock of taking full voltage from cold (the biggest contributor to shortened life). Voltage can be fed in gradually from zero if desired.



The Vala control unit

NEW EOUIPMENT—contd.

LIGHTWEIGHT TELEVISION

A^N interesting demonstration of the new Grundig closed-circuit television system was given this month by Wolsey Electronics. which is distributing the equipment in the British

The Grundig system, which is designed primarily with industrial use in view, uses the Grundig FA 40 camera chain. This consists of a small-size, lightweight tv camera, a power unit and a monitor. All the equipment has been designed for easy installation and operation.

It is possible to use any of a large range of lenses and other mechanisms for focusing, lens control, tilting and panning, and a constant-focus, zoom-type lens.

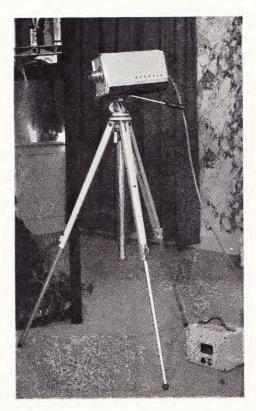
An interesting feature of the camera is that it has no external controls other than an on/off switch, and the circuitry is so designed that normal variation in light level is compensated for by the camera system.

Grundig also demonstrated a camera with an infra-red vidicon tube that will operate on wavelengths of 1.9 microns deep in the infra-red spectrum; it has a sensitivity as low as 200 deg. Centigrade.

WESTREX—contd.

film; direct recording of single tracks on 17.5-mm. film at half normal speed; and transfer recording at half normal and double normal speed.

In addition, facilities have been provided for fast forward and reverse wind and reverse operation through the scanning mechanism.



The Grundig FA 40 television camera, complete with tripod, pan and tilt head, and power pack, illustrating its simplicity and ease of operation

MONO-STEREO **AUDIO-MIXER**

MONO and stereo recordings of the same performance can be made simultaneously on a special type 17-channel audio mixing control console now being manufactured by EMI Electronics, Ltd., for Levy's Sound Studios, of New Bond Street, London.

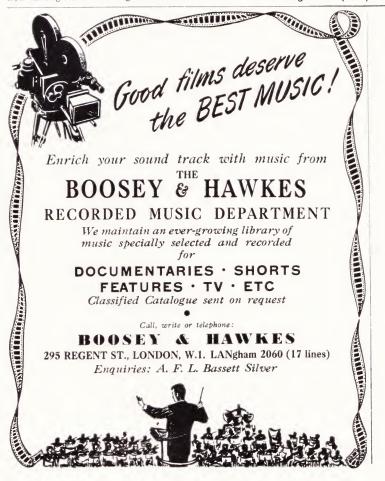
Cost of supplying and installing this latest development in mixing equipment will be around £9,000, including console, rack-mounted units and special features designed by EMI to meet Levy's particular requirements. It will be used for making the highest quality master recordings on magnetic tape, for the production of gramophone records, commercials and feature programmes.

This console, which provides one, two or three group outputs, will be installed by EMI in the near future at Levy's larger studio.

Security system

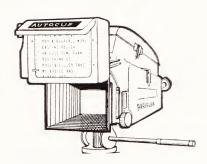
AN INGENIOUS link between the internal telephone system and the security warning system has been adopted at the television studios of ATV at Boreham Wood. Herts.

There, owing to the size of the building, the problem of co-ordinating the work of the security organisation presented more than usual difficulties. It was solved by the engineers of Modern Telephones of London, who installed the telephone system with the result that a constant picture is presented to the head of security of what is happening in every part of the building at any time of the night.



RELAX WITH AUTOCUE

THE **COMPLETE** SYNCHRONOUS **PROMPTING** SYSTEM



Film producers, TV Commercial Makers, Documentary and Instructional Film Companies have discovered that the Autocue Service can save money and time.

Autocue cuts costs and frayed nerves by reducing rehearsal hours and retakes on film. Autocue Synchronous Viewers can be mounted on all standard film cameras. Blimped models are available.

The complete Autocue Service and experienced operators can be hired by the hour, or on daily or weekly rates.

Write today for illustrated brochure and complete details of the Autocue Service:

ASK FOR AUTOCUE

82 CHELSEA MANOR STREET, LONDON, S.W.3. TELEPHONE: FLAxman 5654/5

PEACE IN BHISLAND BY

KODAK LIMITED LONDON

OPEN ONLY IN PHOTOGRAPHIC

POSITIVE SAFETY FI

TYPE 5302

SHULSTON NO.



FOR SHOOTING...

SHEARING (and printing, duplicating and sound recording)...



AND SHOWING...

For the countless complex film needs of the motion picture industry, Kodak have an answer in

EASTMAN FILM

KODAK LIMITED,
MOTION PICTURE FILM DIVISION,
KODAK HOUSE, KINGSWAY,
LONDON, W.C.2.

'Eastman' is a registered trade-mark.

DIRECTOR Jack Cardiff has gone to Kenya to set up the filming of Samuel G. Engel's British production, "The Lion." which is based on Joseph Kessel's best-selling novel.

The film will star William Holden as a father whose young daughter raises a lion cub to maturity in the face of native hostility.

Holden will leave for Africa on completion of his role in Darryl F. Zanuck's "The Longest Day."

And since Holden's just completed his starring role in Leo McCarey's "The Devil Never Sleeps" it means he'll have a hat-trick-of films coming up through 20th Century-Fox.

+ + +

WRITER Alan Simpson tells me that he and his partner Ray Galton have not yet found the right subject for Tony Hancock's next picture for Associated British.

They've already hammered out—and discarded—a couple of possibilities.

But for Simpson and Galton this is nothing new. They did the same thing once before. Then came up with "The Rebel."

PERSONNEL manager John Cameron, who retired earlier this year through ill health, has just been presented with a colour slide projector and an illuminated scroll by heads of departments at Associated British Elstree studios.

The presentation was made by studio general manager Vaughan N. Dean, and his assistant, Alan H. Goatman. Previously, presentations had also been made to John Cameron by Elstree's joint works committee.

The gift of a projector was particularly appropriate, because 61-year-old Cameron is a keen photographer.

DOUGLAS BODKIN, Rank Overseas press officer, is transferring to Pinewood on October 9 to work with Derek Coyte as assistant publicity controller.

BACK at his desk after a long sick leave—Bert Craik, ACTT's senior organiser.

"TAMAHINE"—starring Nancy Kwan—has been postponed by Associated British until next June. The studio says that because of the extensive locations necessary it was decided to wait till summer and avoid the doubtful weather conditions of early winter.

At the same time the script is being rewritten on a larger scale than previously planned.

SHOOTING NOW

ABPC ELSTREE.—"Francis Drake" (tv series). "Operation Snatch" (Keep Films for Regal International), producer Jules Buck, director Robert Day. "Night of the Eagle" (Independent Artists for Anglo), producer Albert Fennell, director Sidney Hayers.

SHEPPERTON.—"The Road to Hong Kong" (a Panama/Frank production for UA), producer Melvin Frank, director Norman Panama. "The Day of the Triffids" (Rank), producer George Pitcher, director Steve Sekely. "The Girl on the Boat" (United Artists), producer John Bryan, director Henry Kaplan, "The Mutineers" (Columbia), producer John Brabourne, director Lewis Gilbert.

MGM BOREHAM WOOD.—"The Devil Never Sleeps" (Leo McCarey production for 20th Century-Fox), producer/director Leo McCarey. "The Inspector," producer Mark Robson, director Philip Dunne. "I Thank a Fool" (Anatole de Grunwald production for MGM), producer Anatole de Grunwald, director Robert Stevens.

BEACONSFIELD.—"Ghost Squad" (tv series).

PINEWOOD.—"Waltz of the Toreadors" (Independent Artists for Rank), producer Peter de Sarigny, director John Guillermin. "The Castaways" (Disney), producer Walt Disney, director Robert Stevenson. "Tiara Tahiti" (Ivan Foxwell production for Rank), producer Ivan Foxwell, director William Kotcheff; on location "A Pair of Briefs" (Rank), producer Betty Box, director Ralph Thomas.

BRAY.—"Captain Clegg" (Hammer), producer John Temple-Smith, director Peter Graham-Scott.

NEW ELSTREE.—"Richard The Lionheart" (tv series), producers Edward and Harry Danziger.

CHALK FARM.—TV commercials. TWICKENHAM.—TV commercials.

MERTON PARK.—TV commercials and documentaries.



BOAC makes me feel I'm the only Mrs. Smith

Like my friends said, they take just as much care over the little things as the big ones. Nothing is too much trouble. And everyone is so thoughtful and attentive. If you haven't flown a lot, you're more than ever glad to be treated like a somebody. Which you are, of course. And BOAC never forgets it.

You're someone special by

B.O.A.C

ON LUXURY FIRST CLASS
LOW-COST TOURIST OR ECONOMY CLASS SERVICES

Mulique

by TONY GRUNER

LAST week-end I caught up with some of the new programmes which both the BBC and ITV are organising for viewers during the autumn and winter months. The shows ranged from a new situation comedy from Granada, "Colonel Trumper's Private War," to the new Rank ITC one-hour film series, "Ghost Squad."

"Colonel Trumper's Private War" (Granada): A comic, nostalgic look at the last war. Dennis Price, a charming but slightly dishonourable Army officer, is given special assignments by the War Office and is aided by his know-it-all batman, an accident-prone lieutenant, and a Polish safe-expert.

Episode one moved fairly slowly, and a too liberal use of telecine and film stock will expose the limitations of a series of this class. While "Trumper" looks as if it is head and shoulders above "The Army Game" in conception and execution, Granada's scriptwriters have not brought the show up to "Bootsie and Snudge" level.

The characters are fairly fresh, but the plots will need to be tightened up to a closer and more compact frame unless it is the company's intention to spend big money on exteriors. It is doubtful whether the presence of a live audience helps this type of series.

'Top Secret'

"Top Secret" (Associated Rediffusion—Friday night): This one-hour adventure series has so far failed to live up to its expectations. Even the characterisation of the leading man, as played by William Franklyn in the first episode, is no longer valid after several other episodes. Franklyn, a serious, sensitive actor, does the best he can with his lines but the paucity of dialogue and plot would be too much for an Olivier.

"Top Secret" is now out of the Top Ten, having dropped from first position to nineteenth. Perhaps the most damaging criticism of "Top Secret" is that, in recent episodes, Franklyn appears to be given little time to develop even his ficticious character. In a recent episode, for example, he was pushed into so many action-filled incidents, knocked out and knocked down, that his value as leading man seemed almost to have been made expendable.

For nearly two years the BBC's "Juke Box Jury" has withstood everything that ITV could

pitch against it, from "Oh Boy" to the "Jack Jackson Show." Last week ABC Television moved into the ring with its new network disclike programme, "Thank Your Lucky Stars," and this may well give the BBC a ratings jolt before many weeks are out. The ABC programme, directed by Philip Jones, formerly with the BBC, brings along some of the top recording artists who not only mime to their own records, but in return, introduce viewers to new artists who have also made a new disc.

The show uses two comperes, Keith Fordyce and Brian Matthews, half-a-dozen girl and boy dancers, a different set for each miming act, and some occasional trick photography. Hardly original in record tv entertainment (Jack Jackson tried to do the same thing on half the budget in ATV's small Foley Street studios over five years ago), but "Thank Your Lucky Stars" is bound to score over the BBC by virtue of its superior star power, more selective records and greater production values.

"Our House" (ABC): Norman Hudis, script-writer of the "Carry On" series, has worked out a most acceptable formula for a television comedy series, and producer Ernest Maxin has brought in some first-rate artists to give the farcical comedy all it needs in the way of good acting; Hattie Jacques, Bernard Bresslaw, Harry Korriss, and Hylda Baker, a comedienne for whose performance alone the first episode was well worth seeing. They are some of the seven characters who share the house. Hudis has provided his cast with plenty of funny dialogue, lots of belly-laughs and visual comedy situations. "Our House" is likely to be quite an asset to weekend network ITV viewing.

"Ghost Squad" (ATV): The Rank ITC film series, starring Donald Wolfit and Michael Quinn, is a one-hour detective series, loosely based on Tom Tullett's book dealing with the Scotland Yard Ghost Squad.

It suffers from many defects: to begin with the basic situation is dated—an American hero working for Scotland Yard. This type of story has already been screened and screened.

In addition, this Ghost Squad, while working in a form of association with Scotland Yard, is glossed over so quickly that the average viewer will only be aware that Wolfit is the big chief of some Scotland Yard section dealing with special crimes and that Michael Quinn, for some strange purpose, is an American working

with the department. This one is confronted right from the start with an awkward and unclear format.

The next defect appears to be the length of the series. One of the stories, that about an American attorney about to be assassinated in Rome by a crime syndicate, could just as easily have been told in 30 minutes as in 54. The extra time could have been devoted to building up the characters and developing dramatic conflict between them—in other words, trying to emulate the best of the Maigret series. Nothing like this occurred. There was a lot of talk, plenty of shots of Rome and of people getting in and out of cars, and a few aimed at the hero.

The "Dial 999" series was usually nonsensical, but moved quickly and one did not have time to get bored. No so with Ghost Squad's "A Bullet with his Name on It," which was an episode riddled with almost every television cliché and convention, perpetrated by the worst of the American series, without the crispness and professionalism that many of them possess. Comparisons may be unfair, but I must state that "Tightrope," an American series recently presented by A-R, dealing with an undercover man and lasting 24 minutes, was a minor classic compared with this "Ghost Squad" episode.

I fear that only the most undiscriminating viewer will stay with the remainder of the series unless present standards change.

+

WHAT IS WRONG with television writing in general and television drama in particular? Is it the medium itself? Does it really cramp the style of the talented writer and is it impossible to do justice to a play in 60 minutes, or 54 minutes if it appears on ITV? Is there such a thing as television drama or is it a portentous title invented by the BBC and ITV?

These are some of the questions that are worth considering by all those interested in raising the standards of writing in television. Alun Owen, probably the greatest television dramatist working in this country, explains how he has used the medium in a foreword to a new book published by Jonathan Cape (15s.) containing the three plays which won Owen the Guild of Television Producers and Directors' merit award as the best television playwright of the year. The plays are "No Trams to Lime Street," "After the Funeral" and "Lena, Oh my Lena."

Says Owen: "I have always been fascinated by the revelation of character through speech pattern and incident.

"There were so many words that could be coupled with images, words that depend on the look and the inflexion of the character, moods that had to be captured by closeness, by intimacy, that I began to realise that for me there were certain things I as a writer could only say

"It seemed to me that television had a closequartered quality that excited me by its very simplicity, and that if I could bring to life people striving to make contact with each other, this would be one of the most rewarding things I could do.

in the medium of television.

"I also came to the conclusion that I could convey the compassion and beauty of those people I admired and knew best, that television could create a mood, quiet and poetic in an apparently accidental way that would communicate, almost by chance.

"Its strength would be that the audience would be watching, unobserved, an incident, and drawing their conclusions easily and naturally.

"I tried never to lose sight of the impact a television play could make—a personal impact, with the audience in a room either alone or with only one or two other people."

This book should be compulsory reading for every director, producer, writer and television executive.



Kia-Ora Cup Squash Department · Grosvenor Road · St. Albans · Hertfordshire · Telephone St. Albans 50851

REVIEWS

realistic staging.

-continued from page 10

Production.—The picture, an "other ranks" romp, claims that barrow boys are born, not made, and proves its point in circumstances that will not only tickle those who endured World War II, but also the modern generation. Alfred War II, but also the modern generation. Alfred Lynch never lets up and displays astonishing versatility as the quick-witted and sharp-tongued Horace, Sean Connery is a perfect foil as the unflappable and burly Pedlar, and Ann Beach registers in the comparatively small role of Iris. Stanley Holloway, Cecil Parker, Alan King, Eric Barker, Wilfrid Hyde White, Kathleen Harrison and Eleanor Summerfield have little more than walking-on parts, but make their presence felt. There is, as already mentioned, a spot of sex, and colourful language, but the expletives are and colourful language, but the expletives are in their right context and give no offence. The RAF station backgrounds thoroughly convince, the cracks at the Yanks are good humoured, and the penultimate combat stuff carries quite a thrill.

Points of Appeal.—Hilarious tale, Alfred Lynch's and Sean Connery's clever team work, topline "support," astute direction, title and

Back Street

Rank-Universal. American (A). Photographed in Technicolor. Featuring Susan Hayward, John Gavin and Vera Miles. Produced by Ross Hunter. Directed by David Miller. Screenplay by Eleanore Griffin and William Ludwig. Director of Photography. Stanley Cortez. 107 minutes. Release November 6, 1961

"GUILTY SPLENDOUR" triangle melodrama, brilliantly photographed in Technicolor. A whopping tear-jerker and the third screen stab at Fanny Hurst's time-honoured best-seller, it covers the checkered romance of an unhappily married tycoon and a talented dress designer and amphasizes that illigit love even though "sanctimarried tycoon and a talented dress designer and emphasises that illicit love, even though "sanctified" by sincerity, seldom has a Cinderella-like ending. The actual tale is as dated as the dodo, but highly competent acting from Susan Hayward, John Gavin and Vera Miles as the persons principally involved, David Miller's astute direction, Stanley Cortez's dazzling camera work, Howard Bristol's lush, if slightly ostentatious, décor and the gals' fabulous wardrobes give it new vitality and breathtaking plumage. Strong in feminine appeal and star and title values, the opus should soar to considerable boxoffice heights. Infallible woman's picture. office heights. Infallible woman's picture.

office heights. Infallible woman's picture.

Story.—Paul Saxon, a handsome ex-Marine and wealthy chain store proprietor, bumps into Rae Smith, attractive owner of a small town clothing shop, just as World War II ends. They immediately fall for each other, but there is a snag. Paul has two children, Paul, Jr., and Caroline, and Liz, Paul's dipsomaniac wife, won't give up drink or Paul, Paul's domestic entanglements frighten Rae and she runs off to New York and becomes a top fashion designer. While in Rome, Rae again meets Paul, but Liz hears and takes an overdose of sleeping pilis. She recovers and Paul pacifies Rae by buying her a picturesque French country house. During his trips to Paris, Rome and London, Paul insists upon Rae accompanying him, but Paul, Jr., a trips to Paris, Rome and London, Paul insists upon Rae accompanying him, but Paul, Jr., a precocious nipper, gets wise, Paul, Jr., upbraids Rae and his father, and later Liz embarrasses Rae during an important fashion show. Finally, Liz, tiddly, argues furiously with Paul over Rae in their car, drives heedlessly and crashes. She is instantly killed and as the injured Paul lies dying Paul Liz, contacts Rae on the phone so that his Production.—The picture may be a trifle dated morally, but there is nothing old fashioned about its settings and more particularly that when the morally is not a scale twoman, offer her their lasting friendship.

Production.—The picture may be a trifle dated morally, but there is nothing old fashioned about its settings and more particularly, the women's

morally, but there is nothing old fashioned about its settings and, more particularly, the women's attire. Susan Hayward plays Rae with charm and feline ferocity, Vera Miles succeeds in winning some sympathy as the bottle-bashing Liz, and John Gavin does a sound job as the "between the devil and the deep" Paul. Robert Eyer is a far from engaging Paul Jr., yet obviously has acting ability, and neat adult cameos come from Virginia Grey, Charles Drake and, last but not least, Reginald Gardiner as an American Dior. The director, like the author, goes all out to please the millions who devour the plush weekly

magazines and, by gilded hook and crook, is well on target. The melodrama builds up steadily, the car crash "highlight" is no less thrilling for being predictable, and the fadeout will melt the stoniest heart. Cinemas playing the film should make sure that tissues, as well as ices, are carried on the salesgirls' trays. Lastly, a word for the authentic New York, Rome, London and Paris backgrounds, they artfully reinforce the lachry-mose offering's chic veneer.

Points of Appeal.—Evergreen story, box-office

team and title, tremendous feminine angle, glossy finish and Technicolor.

The Sergeant Was a Lady

Rank-Universal. American (U). Featuring Martin West, Venetia Stevenson and Bill Williams. Produced, Directed and Written by Bernard Glasser. Director of Photography, Hal McAlpin. 73 minutes. Release November 6, 1961

SERVICE comedy, approached from the distaff side. It's about a young U.S Army corporal who gets posted to WAC unit by mistake, has a good time while it lasts and enables the girls to beat men during a vital missile test. The battle of the sexes is played against colourful South Sea island backgrounds by a well balanced team and leads to innocuous fooling, lightly tinged with romantic sentiment. It'll pass muster, especially among the womenfolk. Reliable "second."

"second."

Story.—Corporal Gale Willard, a handsome young army technician, receives a card from the War Department's computer instructing him to go to Kona, a small island in the Pacific. When Gale lands, he quickly realises that the machine has slipped up and that he's at a WAC base. Major Hay, the C.O., has no alternative but to hold Gale until she receives fresh orders from Washington. Gale shares the girls' duties and he and Judy, a sergeant, become friendly. Later, Gale learns that there is a competition between the girls and soldiers on another island to find Gale learns that there is a competition between the girls and soldiers on another island to find out who can best handle missiles. Gale raids the "enemy's" headquarters, gains valuable data and, armed with this, the WAC's win. Gale then shoves off, but obviously he and Judy will meet

again.

Production.—The picture's wit hasn't a razor's edge, but neither does it descend to vulgarity. Martin West gives a smooth portrayal as the resourceful Gale, Venetia Stevenson is a comely Judy, and Catherine McLeod makes an efficient Major Hay. The men hardly matter. The love interest is slight, but agreeable, and the missile highlight, cunningly borrowed from topicals, puts

a kick into the climax.

Points of Appeal.—Clean fun, eager players, title, realistic staging and U certificate.

Homicidal

BLC. American (X). Featuring Jean Arless, Glenn Corbett and Patricia Breslin. Produced and Directed by William Castle. Written by Robb White. Director of Photography, Burnett Guffey. Music by Hugo Friedhofer. 87 minutes. Release not fixed

Release not fixed

PSYCHOPATHIC "blood-curdler," unfolded in a small town. Produced and directed by William ("House on Haunted Hill") Castle, Hollywood's maestro of the macabre, it concerns a young woman who has a violent hate complex, aggravated by avarice, and, while under ugly compulsion, wields a scalpel with deadly accuracy. The plot, thicker than gore, frequently congeals, but the horrific surprise denoument, faulilessly timed, will make most audiences' hair stand on end. The poor man's "Psycho," the film is a cast-iron industrial "shocker." Moneyspinning gimmick offering. spinning gimmick offering.

Story.—Emily, a youngish woman, arrives at a small hotel in Ventura, California, and pays Jim Nesbitt, a bellboy, two thousand dollars to marry her. As soon as Mr. Adrims, a justice of the peace, completes the ceremony, Emily plunges a scalpel into his stomach and flees alone in Jim's car. Emily returns to a gloomy mansion, where she attends Helga, an elderly chairborne deaf-mute. Helga had raised Warren, a young man with prospects, from a child and Miriam, Warren's half-sister, regularly visits Helga. When Warren makes his annual call on Helga, who, by the way, is terrified of Emily, he announces that he and Emily are married. At the child was the child with the child was the child this juncture, Miniam's boy friend, Karl, the local chemist, and the police begin to suspect that Emily killed Adrims. Emily, edgy, decapitates Helga, and threatens Miriam, but at the finish it is revealed that she and Warren are

Production.—The picture has a violent opening, stalls halfway, but gets back into its grisly stride once Helga's head literally rolls. Jean Arless runs the full gamut and how as Emily alias Warren, Eugenie Leontovich strikes genuine notes of pathos and terror as the knowing deafmute Helga, and Patricia Breslin, Glen Corbett and James Westerfield seldom miss a trick in direct support. As the climax approaches, there and James Westerheld seldom miss a trick in direct support. As the climax approaches, there is a 60-second "fright break" during which the squeamish can leave, but obviously even the timid will accept the challenge and see the film through. The "reward" for enduring almost incomprehensible preliminaries is a twist ending capable of chilling the stoutest spine.

Points of Appeal.—Title, showmanlike presentation and denouement, and terrific exploitation

Herod the Great

Golden Era. Italian (A). English dialogue. Totalscope. Photographed in Eastman Color. Featuring Edmund Purdom, Sylvia Lopez and Sandra Milo. Produced by Gian Paolo Bigazzi. Directed by Arnaldo Genoini. Screenplay by Damiano Damiani, Federico Zardi, Fernando Combio and W. Tayriguella, Director of Photography. Cerchio and W. Tourjansky, Director of Photo-graphy, Massimo Dallamano, Music by Carlo Savina. 98 minutes. Release not fixed

LARGE-SCALE Italian made Totalscope and Eastman Color Biblical melodrama. It illustrates the uneasy domestic life of Judea's half-mad king and culminates in the demented monarch's spectacular death, which significantly coincides with the birth of Christ, the King of Kings. The adult players have outstanding physical attributes, and the settings are breathtaking, but by con-centrating on Herod's insane jealousy over his beautiful queen the film garbles history and sacrifices spiritual content. Yet, despite faults and omissions, it technically towers above the ordinary programmer and dwarfs the average ty play. Good mass booking.

play. Good mass booking.

Story.—Herod, King of Judea, is in a quandry when his forces and those of Antonius, a rebellious Roman general, are defeated while fighting against Octavius, a staunch Roman. Herod decides to seek Octavius's favours, but after departing is worried by thoughts that Miriam, his ravishing wife, may be pursued by other men. Herod sends Aaron, his captain, back with instructions to kill Miriam if Herod dies. Later, Herod is reported dead and Aaron, happily married to Sarah, a loyal and lovely woman, hasn't the heart to slay Miriam. Instead, he protects Miriam and her baby son. Later, Herod triumphantly returns, but immediately suspects that Aaron and Miriam have had an affair. Miriam's mother hates Herod and so does his Miriam's mother hates Herod and so does his son by an earlier marriage, but Herod quickly settles them. Subsequently, Miriam appears before a tribunal, is found guilty of adultery and later stoned to death. Finally, Herod goes completely mad and dies just as Christ is born.

Production.—The picture doesn't delve deeply into Herod's neurosis nor Biblical history, but nevertheless finds in Herod's violent conjugal eccentricities cues for bizarre and barbarous "rough stuff." Edmund Purdom, although hardly bigging that her bigging the statement as the wild Herod. king-size, has his moments as the wild Herod, both Sylvia Lopez and Sandra Milo cut striking figures as Miriam and Sarah, and Alberto Lupo impresses as the maligned Aaron. The crowd scenes are particularly well handled, while

PROSPER WITH ANGLO!

Herod's death takes place in circumstances that are as salutary as they are showmanlike. And a word for the lavish staging and magnificent costumes. They're truly eye-opening.

Points of Appeal.—Powerful, if uneven, story, international stars, big moments, lavish presentation, Totalscope and Eastman Color.

Volcano

Contemporary. Foreign (U). Photographed in Agfa Color and Kodachrome. Produced, Directed and Photographed by Haroun Tazieff. Music by Marius-Francois Gaillard. Commentary by Paul Rogers. 70 minutes. Release not fixed

GEOLOGICAL documentary, presented in Agfa Color and Kodachrome. Produced, directed and photographed by Haroun Tazieff, Warsaw-born student and lecturer at Brussels University, it surveys dormant and active volcanoes all over the globe and draws interesting and terrifying conclusions. The editing is sharp, there are many breath-taking close-ups and the commentary is informative without being too technical. Equally important, it's a timely reminder that the earth's crust is thin and that its highly combustible core could explode at any moment. In other words, there's no control over Nature's H-bomb. Outstanding interest feature for commercial and art houses.

Production.—The picture, which starts and ends with "shots" of Pompeii, where centuries ago the worst-ever eruption occurred, brings volcanology within every layman's reach. Haroun Tazieff takes his audience to twenty-eight volcanoes, situated in Sicily, Italy, Kenya, Mexico, Java, Chile, Japan, the Congo, the Philippines and the Azores, and literally pushes their heads down the craters. He also illustrates by diagrams what causes a volcano and shows that the eruptions can do good, as well as harm. The white hot lava destroys life, but, when cool, fertilizes the land it had ravished. The people of the countries visited are introduced, and their customs and industries furnish the "light relief." Thrilling and, oddly enough, topical, "Volcano" has more drama and greater purpose than many a conventional film.

Points of Appeal.—Unusual subject, clever treatment, smooth commentary, first-class camera work, title, colour and U certificate.

Time Bomb

Golden Era. Franco-Italian (U). English dialogue. Featuring Curt Jurgens, Mylene Demongeot and Alain Saury. Directed by Yves Ciampi. 91 minutes. Release not fixed

SEAFARING melodrama, a Franco-Italian production. It concerns a highly respected skipper who, with a comely girl and her wild brother, joint owners of a near bankrupt shipping firm, plans to scuttle a vessel for the insurance money, but has second thoughts at the last moment. The penultimate action is tense, but the opus drifts from one cliche to another during the first half and, for all its obvious star values, is unlikely to bring home fat bacon. Fair to middling "programmer."

Story.—Catherine, an attractive wench, and Michel, her headstrong brother, own a financially wonky shipping company. They and Eric Mullen, Catherine's middle-aged sea captain lover, go into a huddle and arrange for Mullen to take the freighter Volturnia to sea, wreck it and claim the insurance money. The vessel sails carrying a time bomb, but there is an unexpected hold up and Mullen orders full steam ahead. The crew responds, but the ship's boiler bursts and a man is badly injured. The accident severely shakes Mullen and he jettisons the bomb and brings the craft safely back. Catherine, who, like Mullen, had never relished the idea, welcomes Mullen with open arms.

Production.—The picture has a promising opening reel, but after establishing plot dallies over long on Hamburg's waterfront before getting underweigh. Curt Jurgens gives a strong performance as Mullen, and Mylene Demongeot is a beguiling Catherine, but Alain Saury overacts as the impetuous Michel. Support adequate. The concluding chapters, unfolded near a minefield and in the Kiel Canal, are suspenseful, but they

and the happy, morally sound ending fail adequately to offset the dragging anchor start. The film could and should be cut by at least ten minutes.

Points of Appeal.—Stars, title, tense climax and realistic staging.

Web of Passion

Contemporary. French (X). English sub-titles. Photographed in Eastman Color. Featuring Madeleine Robinson, Jeanne Valerie, and Jean-Paul Belmondo. Produced by Robert and Raymond Hakim. Directed by Claude Chabrol. Script by Paul Gegauff. Director of Photography, Henri Decae. 110 minutes. Release not fixed

HIFALUTIN' Eastman Color "who-dunnit," set in picturesque and seemingly sedate Aix-en-Provence. It hinges on a beautiful Italian woman's murder and implicates members of a far from happy, though apparently well off, family, before springing a "not such a surprise" ending. The neurasthenic plot, motivated by sex, is wildly extravagant, and both the players and director lack discipline, but imaginative photography keeps the shenanigans partly in check. The play's visually, if not thematically, exciting. So-so art house title "thriller."

Story.—Therese, a staid person, Henri, her "dangerous age" husband, Richard, their airyfairy, music-loving son, and Elizabeth, their susceptible young daughter, live in an impressive country mansion. Julie, their maid, has curves and is all for a spot of slap and tickle, and Laszlo, a dishevelled, footloose fellow, takes up residence and pursues Elizabeth. Henri, encouraged by Laszlo, is having an affaire with Leda, a ravishing neighbour, whose early life, spent in Japan, is reflected in her home. Therese disapproves of Laszlo's and Elizabeth's courtship and is prepared to overlook Henri's infidelity if he'll throw Laszlo out. Suddenly during Sunday's lunch, it's announced that Leda has been murdered. Who did it? Why, Richardand, believe it or not, between conducting imaginary Mozart concerts!

Production.—The picture's trouble is that its plot soon gets bogged down in its characters' neuroses. Henri faces emotional cross-roads, Elizabeth can't control the pangs of puberty, the musically-inclined Richard has a father and mother fixation, Therese springs from Oedipus stock, Laszlo glories in his scruffiness and animal magnetism, and Julie indiscriminately flogs her physical charms. These roles are played by Jacques Dacqmine, Jeanne Valerie, Andre Jocelyn, Madeleine Robinson, Jean-Paul Melmondo and Bernadette Lafont, but none of them achieves the impossible under Claude Chabrol's direction and makes his or her character, let alone the play, convincing. Henri Decae's camera work is, however, outstanding and sharp, menacing interiors and superbly composed exteriors frequently rivet attention.

Points of Appeal.—Popularity of murder mysteries, attractive French cast, title, fluent English sub-titles, and brilliant colour photography.

Il Grido

Mondial. International (A). English sub-titles. Featuring Steve Cochran, Alida Valli and Betsy Blair. Produced by Franco Cancellieri. Directed and Written by Michelangelo Antonioni. Director of Photography, Gianni Di Venanzo. Music by Giovanni Fusco. 116 minutes. Release not fixed

ROMANTIC melodrama, set in the Po delta. It's about a thirty-year-old working man who loses his hold on life when his mistress "jilts" him and, after flitting aimlessly from one woman and job to another, spectacularly ends it all. The cast is with hardly an exception first-class, the director displays considerable perception, and the backgrounds are obviously the real thing, but for what? A story whose sentiments are wasted on an adult who is not a victim of a sordid environment, but of his own weak and unstable character. Strictly art house fare.

Story.—Aldo, a rugged, though insecure, fellow, employed at a sugar refinery, lives with Irma, a married woman, and has a daughter, Rosina, by her. When Rosina is six, Irma learns

that her husband has died in Sydney, but she refuses to marry Aldo because she loves another. Aldo takes the rebuff badly, strikes Irma, and then moves on, dragging Rosina along. He returns to Elvia, his erstwhile fiancee, but Edera, Elvia's younger sister, throws her cap at him and he hurriedly departs. He then meets Virginia, a widow, and shares her bed, but Virginia insists that Rosina be sent back to Irma. The illicit relationship between Aldo and Virginia doesn't last long and again Aldo roams. He finds work on a dredger and falls for Andreina, a prostitute, but she soon reverts to her former profession because Aldo can't adequately maintain her. Eventually, Aldo seeks Irma, his only real love, but when he arrives at her door he discovers that she is married and has a son. All hope abandoned, Aldo scales a nearby factory tower and throws himself off it.

Production.—The picture, like so many Continental melodramas, panders to those who tire themselves out on a mattress and then declare that the world's wrong, not they, because they haven't sufficient strength and stamina left to earn an honest living. Steve Cochran makes the best of an unrewarding part as Aldo, Alida Valli, Betsy Blair, Dorian Gray and Lyn Shaw contrast effectively as Irma, Elvia, Virginia and Andreina, and Mirna Girardi wins some sympathy as the six-year-old Rosina, frequently embarrassed by her father's womanising. The photography is brilliant, but like the competent acting and treatment merely emphasises the mudlark's squalid side.

Points of Appeal.—Title, well-known international cast, fashionable director, lucid English sub-titles, and realistic staging.

Shorts

Rank

MYSTERY OF A FISH. Look at Life. No. 131, Series 11. British (U). 785 feet. Commentary spoken by Antony Bilbow.—The movements of the salmon, even today, are a mystery, and in this issue "Look at Life" shows a trap, built across the River Axe, where scientists label every young salmon coming down stream, in the hope that later their movements may be traced. Various forms of salmon fishing are also shown, as well as the connected industries. A colourful short, full of interest. Good.

FOR THE RECORD. Look at Life. No. 132, Series 11. British (U). 803 feet. Commentary spoken by Jean Metcalfe.—The "behind the scenes" story of the record industry—from the birth of an idea to a finished disc—is cleverly told in this issue. There is a good central theme—featuring Helen Shapiro making a new disc—and the commentary carries it forward very well. Some statistics are presented in an interesting way, and are blended with the "magic" of recording to create "wonder." Very good.

JOBS WITH A THRILL. Look at Life. No. 133, Series 11. British (U). 746 feet. Commentary spoken by Tim Turner.—Several thrilling jobs—which no doubt seem quite ordinary to those who earry them out—are displayed here with a good sprinkling of showmanship. Among those shown are steel erectors on new suspension bridges; men blasting rock in quarries; workers at steel furnaces; a steeplejack going up a 200-ft. steel chimney; and a wall-of death rider at a fair. The short will supply some with "thrills;" it may also give some a headache. Good.—F. W. R.

Gala

EVENING IN KALOCSA. Hungarian (U). In Colour. 9 minutes.—Folk dancing by children, men and maidens. Notable is a wine dance in which the drink goes to the girls' heads, being balanced in carafes on their hair as they gyrate. Average.

THE INSATIABLE BEE. Hungarian (U). In Colour. 15 minutes.—A charming cartoon dealing with the adventures of a baby bee whose motto is "Nectar or Nothing." Full of novel ideas, this short is a honey. Very Good.

THE MOUSE AND THE LION. Hungarian (U). In Colour. 11 minutes.—Aesop's famous

fable brought up-to-date in an amusing cartoon. Although entertaining it would prove more so were there sub-titles to help out the dialogue. Good.

SCARECROWS. Hungarian (U). In Colour. 7 minutes.—A well-executed pas de deux in which the dancers represent a male and female scarecrow brought together by the force of circumstances and the wind. Unusual dancing short. Good.

BALLAD ABOUT A GIRL. Hungarian (U). In Colour. 12 minutes.—Another little ballet with simple theme and excellently danced. Costumes and music are alike appealing, and the standard of dancing high. Very good.

AFTER THE BATTLE. Hungarian (U). In Colour. 575 feet.—Strenuous six minutes in which fierce Magyar warriors wave pikes and scimitars, miraculously avoiding committing mayhem the while. Action in plenty. Good.—B.W.

BLC

JITTERBUG KNIGHTS. American (U). Technicolor. 628 feet.—Fairy-tale cartoon in which a new-born prince is bestowed with the "gift" of Jitterbug. Quite well presented and suitable for minors. Fairly good.

SHORT SNORT ON SPORT. American (U). Technicolor. 600 feet.—Cartoon cameos on American sports. Obviously several of these have less appeal for British audiences than American, but there are some funny situations which can be appreciated by all. Fairly good.

WACKY QUACKY. American (U). Technicolor. 560 feet.—A clever duck becomes tired of the little sportsman and his shooting aids: he turns the tables and gives the sportsman a very hot time. Eventually the two characters get so involved they are unaware who is chasing who! This process furnishes the cartoon with a big slice of amusement. Good.

WONDERFUL ISRAEL. British (U). Technicolor. 1,663 feet.—Tel Aviv, Jerusalem and Haifa are among the interesting and colourful places visited in this very attractive travelogue. It is well presented, with the interesting commentary helping it to move along at a comfortably pleasant pace. Good.—F.W.R.

YOUR FILMS

-continued from page 11

+

start and all because the critics well and truly kicked it on the shins. It steadily recovered, thanks to favourable word-of-mouth advertising, and finished comfortably on the right side.

"THE TRAPP FAMILY" (Twentieth Century-Fox—German), supported by "20,000 Eyes" (Twentieth Century-Fox—CinemaScope), is finding the going a bit sticky. Maybe the contrast is a little too sharp.

WHEN IT COMES to Service comedy dramas, average audiences definitely prefer British to American. "Marines, Let's Go!" (Twentieth Century-Fox—CinemaScope) has yet to make its mark in the suburbs, although on the ball at the Rialto, Coventry Street.

THE UNITED ARTISTS X certificate "double bill," "A Cold Wind In August" and "Mary Had A Little" (British), is home and dry. It started well and held its lead.

"WHAT A CARVE UP!" (Regal—British) and "With Gagarin To The Stars" (Warner-Pathe—Russian) have earned their keep in double harness. The first-named is a lively skit on horrific films and will, I feel sure, really click in the provinces and sticks.

MGM'S unit programme, "The Secret Partner" (British) and "Ring Of Fire" (American), is definitely doing nice steady business. It offers good value for money.

+ + -

"DAVID AND GOLIATH" (Totalscope—Italian) and "Blitz On Britain" are scoring on a "double bill." The shrewd set-up comes from BLC and gives the independent exhibitor a chance to cash in.

BY THE WAY, "On The Fiddle" (Anglo Amalgamated), a grand British Service comedy, reviewed in this issue, and "Master Of The World" (Anglo Amalgamated—American) go out on the same bill on October 29. What a programme!

LAST WEEK I was beefing about the absurd trade show clashes. So far this week there is just one! Let me out, I'm not barmy!

Colour television refresher course

THE Television Society's refresher course on colour television began on September 18.

Further lectures will be held on January 1, 5, 8, 12, 15 and 19. The meetings will be at the London School of Hygiene and Tropical Medicine, Keppel Street, London, W.C.1, commencing at 6.45 p.m.

Lecturers will be S. N. Watson, BBC Designs Dept., and G. B. Townsend and P. Carnt, of the GEC Hirst Research Centre.

The enrolment fee is one guinea for members of the Television Society and two guineas for non-members.

Ad festival address

INTERNATIONAL Advertising Film Festival has moved to 38 Dover Street, London, W.1. Telephone HYDe Park 0744/5.





This is for use where our other equipment is not justified, or where it is desired to start up the Bingo Club without too much expenditure.

This equipment is absolutely reliable and of contemporary design.

SPECIFICATION

Size:

Size: Closed $20\frac{1}{2}'' \times 21\frac{\pi}{8}'' \times 22''$ high. Open $20\frac{1}{2}'' \times 32\frac{1}{2}'' \times 35\frac{3}{4}''$ high.

Weight: 50 lb.

Finish: Sprayed new mottle. Highly durable,

Motor: Induction type. Brushless, Quiet but powerful. Manufactured by Woods G.E.C. 220-250 volts, 50 cycles.

THIS EQUIPMENT CAN BE EXCHANGED FOR OUR LARGER EQUIPMENT AT A PRE-DETERMINED DEPRECIATION AT ANY LATER DATE

TAILORED UNITS LTD.

43 MARINE TERRACE MARGATE Telephone THANET 22191

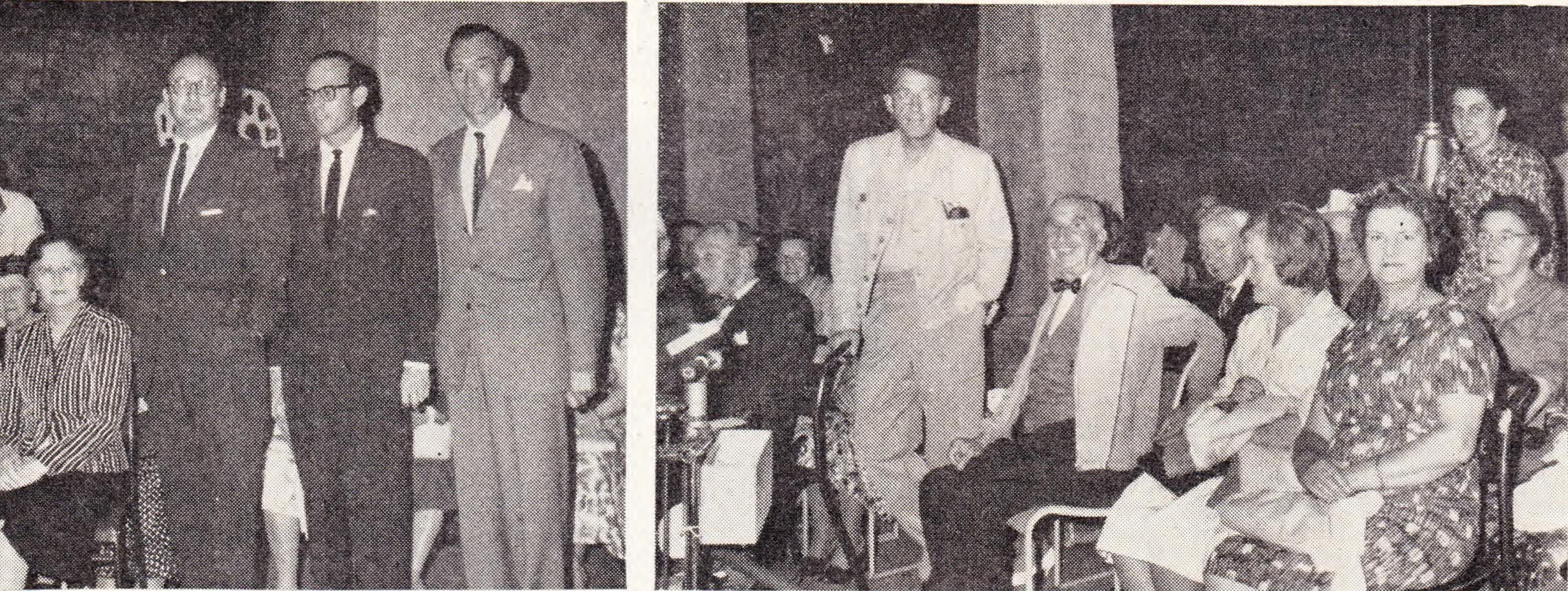


The 50 residents of Glebelands had a happy day out at Shepperton Studios last week when they visited the set of Panama and Frank's "The Road to Hong Kong". During the afternoon they watched Bing Crosby and Bob Hope filming and were later entertained to tea in the studio restaurant. "The Road to Hong Kong" stars Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour and Robert Morley and will be for United Artists release. Above:

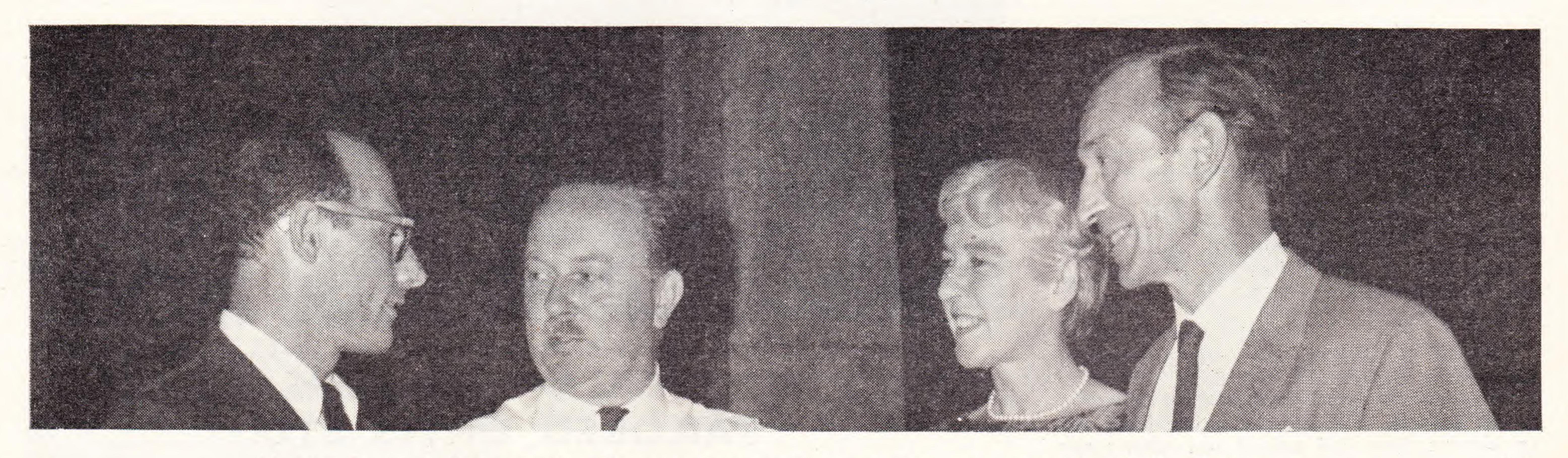
Bob Hope chats to some of the residents of Glebelands

ROAD TO HAPPINESS FOR THE OLD FOLK





Bob Hope, producer Melvin Frank, director Norman Panama and M.P. Thompson, manager of Glebelands; Bing Crosby with Mr. Chant, the oldest resident at Glebelands, and other residents, on the set



Norman Panama talks to Adrian Worker, managing director of Shepperton and Mr. and Mrs. Thompson

Showmanship

- by FRANK HAZELL

IN THE HEYDAY of the industry the public found in the cinema a place to relax, to be taken away from its normal humdrum life and to be transported into the world of make-believe. It was a place where the family could enjoy entertainment together.

The star system became the great power it was because men and women wished to be associated with their particular hero or heroine. Behind this star worship there was the funda-

mental urge to escape.

In recent years this pattern has changed. Cinema has become the place for the message, the place for the presentation of argument and the popular platform for the reformer and the

The urge is no longer to take people away from their surroundings and transport them to a world of make-believe, but to mirror on the screen the frustrations and problems that are experienced in everyday life.

This is an idealistic approach to cinema-to make it a power to mould and shape public opinion and to mirror human failings,

In some cases the picture provides entertainment and still gets the message across, but all too often the films of the sixties succeed only in driving away from the cinema those who are trying to escape for a few hours.

In its advertising the industry is inclined to go along with the "long hairs," to lose touch with the public, and to believe that prestige is an all-important showmanship commodity.

The industry is forgetting that its main purpose is to entertain, and forgetting that is a sure way to commit suicide.

Let's stop preaching, let's stop being pompous . . . let's entertain!

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

- P. H. Baker, Odeon, Portsmouth.
- P. J. Brader, Plaza, Dudley.
- T. J. Jones, Regal, Southport.
- F. C. Kennewell, Regal, Walham Green.
- P. M. Laing, Rex, Motherwell.
- S. Murray, Odeon, Accrington.

HONORARY LIFE MEMBER

L. Sobey, manager of the Regal, Rochdale, has been enrolled as Life Member No. 376.

visit was arranged for his oldest patron, aged 106.

Mr. Murray organised transport to bring her to the theatre, where she was given a seat next to the Mayor of Wimbledon and was presented with a bouquet and a copy of the book of the

A telegram wishing her well was also received from Hayley Mills and this was read out from the stage.

Carnival Queen

Nat Matthews, Ritz, Leyton, thought the best channel of advertising for "Go Naked in the World" was to link it with the Leyton Carnival Queen Contest and arranged with the newspapers that sponsor the event to stage it at the theatre.

Eight weeks prior to the contest, announcements were made in the press and the final number of entries exceeded 80. The panel of adjudicators was headed by the Mayor and Mayoress of Leyton.

This one tie-up gained outstanding press mention for the theatre and its programme and was incorporated in other display mediums.

THE COMPANY OF SHOWMEN

Seed merchant's 'Grass' display

SOME GOOD window displays were mounted by **G. Lockyer**, Gaumont, Walsall, for "The Grass is Greener," the best being one at a local seed merchant, where the title tie-up was most appropriate.

Some of his female staff, dressed in grass skirts, walked around the town distributing buttonholes of flowers. The theatre foyer display also featured the floral theme with those lifelike artificial flowers being interwoven with normal film advertising.

A tree-top house, made on the same lines as that in "Swiss Family Robinson," was erected by scouts in the foyer of the Odeon, Salisbury. D. J. Watts, who arranged this co-operation, must have been well satisfied for it made an excellent foyer display for the film.

Mr. Watts also made fine capital out of the news that broke during playweek that his theatre had been sold to the local council and was to

be the new civic hall.
"For Sale" notices on the tree-top house stated it could be used as the island's civic hall.

Reopening

J. B. Fenner, Odeon, Bradford, gave full premiere treatment to "Tunes of Glory," which was the programme for the reopening of his theatre after extensive decorations.

Prior to the opening much press coverage was gained on the work carried out at the Odeon and this proved an ideal build up to the top news item, a personal appearance by John Mills.

For the opening night the front-of-house had the full gala dressing. A military guard of honour was drawn up in the forecourt to welcome the Lord Mayor and the kilted band of pipes and drums gave the parade an authentic "Tunes of Glory" background.

John Mills was welcomed by the Lord Mayor

and the stage presentation was again made in an authentic atmosphere of skirling pipes and rolling drums. John Mills is always excellent on such occasions, introducing an intimate atmosphere and helping the organisers in every way possible.

Another stunt that paid handsome dividends was the search made by a film critic for someone who had never seen a talkie film.

This brought two wonderful characters, and their meeting with the mayor and John Mills provided material for an item on BBC Television's "Tonight."

One of the old gentlemen had never seen a film, and the other last went to the cinema to see Rudolph Valentino in "The Sheik." Their appearance on "Tonight" was preceded by an extract from "The Sheik" and this linked well with the references to "Tunes of Glory." Press on the opening night and the star's visit were in the highest brackets.

Other items in this most comprehensive campaign were a convoy of motor-scooters making a tour of the town placarded with film and theatre credits, a full composite page and tie-ups with book shops and hairdressers.

F. H. Reay, Odeon, Sunderland, also used a kilted pipe band to get the right atmosphere for his first presentation of "Tunes of Glory."

The band formed up in the main foyer and then, with the pipes skirling and the drums beating, they marched into the theatre, down the aisle and on to the stage.

Another item in his campaign that deserves special mention was a foyer display of tartans. A wide range of authentic tartans were used as a backcloth to the film advertising, and from the photograph it looks most impressive and eyecatching.

When F. C. Murray, Gaumont, Wimbledon, played "Whistle Down the Wind" a special



The Showman also commends ...

Figures in parentheses indicate number of credits

ASKEW, L., Grand, Nelson: His and Hers, Tunes of Glory, Konga (3). Allen, A. A., Regal, Sidcup: Public relations, Pepe, The Magnificent Seven, Theatre publicity (4). Alner, R. M., A/M., White-ladies, Bristol: All in a Night's Work, The Pajama Game, Indiscreet (3). Archer, D. J., Empire, Coventry: The Sins of Rachel Cade. Allan, S. G., Odeon, Motherwell: The Greengage Summer, The Joker is Wild, No Love For Johnnie (3). Alexander, R., Odeon, Bilston: Circus of Horrors, Horrors of the Black Museum, Mr. Topaze (3) Affolter, L. M., Odeon, Crewe: Nearly a Nasty Accident. Aspden, W. W., Odeon, Blackburn: Can-Can. Allen, D. E., Odeon, Coventry: Macumba Love.

BROWN, C. E., Gaumont, Preston: The Grass is Greener. Bigny, E. C., ABC, Warrington: The Rebel, Children's club (2). Barton, F., Elephant and Castle, Southwark: Payroll, Public relations, Newsreel publicity, Children's club, Theatre publicity (5). Brown, L. J., Ritz, Felixstowe: Public relations, The Night We Got the Bird, Carry on Regardless, His and Hers, The Sundowners, Saturday Night and Sunday Morning, Esther and the King (7). Burleigh. J. F., Gaumont, Finchley: Return to Peyton Place. Bedford, H., Gaumont, Derby: Nearly a Nasty Accident. Bennett, R. W. G., Gaumont, Nottingham: The Secret Ways. Brader, P. J., Plaza, Dudley: The Fall of the House of Usher. Barstow, D. J., A/M., Gaumont, Portsmouth: One Hundred and One Dalmatians. Baker, G., Gaumont, Manchester: Spartacus. Bradshaw, R., H/M., Odeon, Leeds: The Young Savages, Whistle Down the Wind (2). Bromley, E., Gaumont, Oldham: Can-Can. Bigwood, G. F., Odeon, Weston-super-Mare: Flame in the Streets. Browne, J. E., Odeon, Yeovil: Flame in the Streets. Blease, G. B., Odeon, Bolton: One Hundred and One Dalmatians, Swiss Family Robinson, Can-Can, The Big Show (4). Bint, B., Odeon, Sale: Pepe, Nearly a Nasty Accident, Double Bunk (3). Brown, C. E., Gaumont, Preston: Whistle Down the Wind, Pepe (2). Brannan, J. W., Odeon, Burnage: Pepe, The Big Gamble (2). Baker, R. A., Odeon, Camberley: No Love For Johnnie, The Greengage Summer (2). Booty, Miss J. A., Odeon, Faversham: No Love For Johnnie, The Facts of Life (2). Barker, F., Odeon, Burnley: Swiss Family Robinson. Bennett, G. E., Odeon, Stafford: The Grass is Greener. Brookes, M. J., A/M., Plaza, Dudley: A Taste of Fear. Bignell, A. W., Odeon, Redhill: Press publicity, Flame in the Streets (2).

CRATE, L. H., ABC, Dunstable: Public relations, Children's club, Newsreel publicity, A Weekend With Lulu, The Rebel (5). Charles, R.. Regal, Camberwell: Payroll. Cook, R. L., ABC, Swindon: The Fall of the House of Usher, Hell to Eternity (2). Carter, W. S., A/M., Picture House, Doncaster: Operation Eichmann, Konga, Fury at Smugglers Bay (3). Cussons, R. G., A/M., ABC, Scunthorpe: The Sins of Rachel Cade, Fury at Smugglers Bay, The Long and the Short and the Tall, Konga, The Hellfire Club (5). Chadwick, G., Globe, Stockton: The Criminal, City of the Dead, The Miracle, Operation Eichmann, The Sword of Sherwood Forest (5). Carter, P. S., Odeon, Hackney Road: The Grass is Greener. Clark, J. D., Majestic, Leeds: The Secret Ways. Court, H. J., Gaumont, Portsmouth: A Raisin in the Sun. Colson, W. D., Gaumont, Hanley: Return to Peyton Place. Conway, C. D., Odeon, Hereford: The Grass is Greener. Collings, B. E., Rialto, Liverpool: The Secret Ways. Coppock, B. L., Odeon, Rhyl: One Hundred and One Dalmatians. Crawshaw, R., Odeon, Taunton: Very Important Person. Cornell, W. A., A/M., Odeon, Barnet: The Young Savages. Cranfield, G. W., Odeon, Oldham: Very Important Person, Swiss Family Robinson (2). Clark, J. D., Majestic, Leeds: The Guns of Navarone, Romanoff and Juliet (2). Clarke, L. R., Odeon, Hounslow West: Two Rode Together. Cooke, R. S., A/M., Odeon, Guernsey: One Hundred and One Dalmatians. Cowlrick, H. J., St. George's, York: The Misfits. Curry, J., Gaumont, South Shields: Sanctuary.

DEMAECKER, W. D., Mayfair, Battlefield: Tunes of Glory. Doherty, M., ABC, Charing Cross: The Night We Got the Bird, North to Alaska, Saturday Night and Sunday Morning, Too Hot to Handle, Tunes of Glory, Beat Girl (6). Dixon, J. A., ABC, Chesterfield: Stage show, The Criminal, Konga, Newsreel publicity, The Sundowners, The Rebel (6). Dawson, A. E., Odeon, Darlington: Swiss Family Robinson, Can-Can, The World of Suzie Wong (3). Downes, R. H., Gaumont, Birkenhead: Very Important Person, The Secret Ways (2). Dilks, G., A/M., Gaumont, Leicester: Sanctuary. Ditcham, C. T., Odeon, Kingston: There Was a Crooked

Man, Trapeze (2). Dickinson, J. F. C., Odeon, Rochdale: The Big Show, Nearly a Nasty Accident (2). Davies, W., Empire, Glossop: No Love for Johnnie. Daviss, A. F., Gaumont, Southall: Flame in the Streets. Dracott, C. H., Odeon, Liverpool: The Guns of Navarone. Douglass, W. A., Royal, Sunderland: Carry on Regardless. Docherty, C., Queen's Hall, Newcastle: The Guns of Navarone, Don Giovanni (2).

EAMAN, L. A., Palace, Burnley: Theatre publicity. Edmundson, J., Ritz, Bradford: World By Night. Evans, R. T., Regent, Brighton: Romanoff and Juliet, Public relations (2). Elliot, J. C., Odeon, Gateshead: Return to Peyton Place, Pepe (2).

FREEMAN, H. A., Prince of Wales, Harrow Road: The Sheepman, Reach for the Sky, Doctor at Sea, The Law and Jake Wade, Very Important Person, Mein Kampf (6). Fisher, J. B., ABC, Hull: World By Night, The Fall of the House of Usher, Stage show, Hell to Eternity, Konga, Payroll (6). Fowle, A. T., Astoria, Brighton: Public relations, Theatre publicity (2). Firman, S. A., Odeon, Hatfield: Theatre publicity. Fail, D. P., Pavilion, Newcastle: Romanoff and Juliet. Finnis, H., Gaumont, Liverpool: Double Bunk. Fenner, J. B., Odeon, Bradford: The Big Show, Two Rode Together (2). Fairs, H. R., Empire, Aldershot: Flame in the Streets. Fellman, F. J., A/M., Astoria, Streatham: Flame in the Streets.

GOODDY, J. M., Regal, Bicester: The Millionairess, Newsreel publicity, The Criminal, His and Hers, The Night We Got the Bird, The Miracle (6). Gresty, H., Gaumont, Kings Cross: The World of Suzie Wong. Gasper, K. J., Odeon, Hornchurch: Theatre publicity, Flame in the Streets (2). Green, G. J., Odeon, Chorley: Double Bunk. Garb, J., Royal Hippodrome, Liverpool: A Raisin in the Sun. Gaukrodger, J., Odeon, Rutherglen: Return to Peyton Place, Nearly a Nasty Accident (2). Greenwood, C., Odeon, Lancaster: Spare the Rod, Whistle Down the Wind, Return to Peyton Place, Two Rode Together (4). Geoghegan, W., R/M., Gaumont, Bradford: Madison Avenue, Macumba Love (2). Ghisletta, E., Odeon, Well Hall: Flame in the Streets. Girdler, R. C., Odeon, Richmond: Flame in the Streets, Two Rode Together (2). Gower, J. E., Gaumont, Wolverhampton: Swiss Family Robinson. Green, G. J., Odeon, Chorley: Swiss Family Robinson.

HARRIS, A. H., Oak-Selly Oak, Birmingham: The World of Suzie Wong, Midnight Lace, The Magnificent Seven, The Singer Not the Song (4). Hodder, R. W., A/M., Elephant and Castle, Southwark: Public relations, Theatre publicity, The Fall of the House of Usher (3). Hadfield, C., Regal, Canterbury: A Weekend With Lulu, All Hands on Deck, The Sins of Rachel Cade (3). Hoskins, R. F., A/M., ABC, Wolverhampton: The World By Night. Holman, S. D., Plaza, Plymouth: Saturday Night and Sunday Morning. Hart, J. M., Coliseum, Glasgow: Public relations. Hall, W. A., Capitol, Cardiff: Spartacus. Harvey, J., Odeon, South Shields: Pepe. Harrison, P., H/M., The Drake, Plymouth: The Curse of the Werewolf. Hann, K. B. S., Odeon, Ramsgate: One Hundred and One Dalmatians. Hunter, C., Odeon, Warrington: Swiss Family Robinson, Double Bunk (2). Higgins, H. R., Gaumont, Burton: The Facts of Life. Hainge, E. D., Odeon, Birmingham: Return to Peyton Place, Stage show (2). Hardy, D., Odeon, Lincoln: The Big Show. Hybert, E. M., Gaumont, Ilfracombe: Flame in the Streets. Hurt, G. W., Gaumont, Finchley: The Young Savages. Hopwood, A. E., A/M., Odeon, Chester: Double Bunk, Nearly a Nasty Accident (2). Heaslewood, R. H., Gaumont, Taunton: Double Bunk. Henderson, W., Gaumont, Ashton: The Facts of Life, The Greengage Summer, Double Bunk (3). Harrison, P., H/M., The Drake, Plymouth, The Alamo. Howes, G. A., Gaumont, Salisbury: One Hundred and One Dalmatians, Flame in the Streets (2). Hannavy, P. A., A/M., Gaumont, Preston: Nearly a Nasty Accident. Hellbron, G., Gaumont, Liverpool: Nearly a Nasty Accident, The Greengage Summer (2). Hole-Gale, J. D., Odeon, Leeds: One Hundred and One Dalmatians. Harris, L. J., Odeon, Brighton: One Hundred and One Dalmatians. Wild in the Country (2). Hobart, S. J., Odeon, East Dulwich: Two Rode Together. Hinds, Miss M., A/M., Savoy, Stoke Newington: A Taste of Fear, Strangers on a Train, Payroll (3). Harvey, J., Odeon, South Shields: Return to Peyton Place. Honeyman, R. G., Odeon, Ayr: Spare the Rod. Hamilton, J. C., New Victoria, Edinburgh: The Secret Ways.

JONES, L., Picture House, Askern: Man in the Moon. Johnson, E. H., Palace, Ashton-in-Makerfield: Too Hot to Handle, The Night We Got the Bird (2). Jones, H. R. W., Odeon, Kingstanding: The Greengage Summer. Jones, D. E., Odeon, Port Talbot: Pepe. Jackson, F. E., Gaumont, Liverpool: The Greengage Summer. Jefferies, A. F. G., Odeon, Woking: Flame in the Streets.

KNEE, M. A., ABC, Handsworth: Public relations, The Flesh and the Fiends, Never Take Sweets From a Stranger, Hannibal, The Dark at the Top of the Stairs, Newsreel publicity, The Two Faces of Dr. Jekyll (7).

LENNOX, G., ABC, Falkirk: The Sundowners. Lowe, D. P., Gaumont, Ipswich: Interpol, Sanctuary (2). Larrosa, E., Gaumont, Bootle: Swiss Family Robinson, The Big Gamble, Nearly a Nasty Accident, The Facts of Life (4). Laybourne, H., Odeon, Southsea: Flame in the Streets, One Hundred and One Dalmatians (2). Lorrimer, R., Gaumont, Liverpool: Two Rode Together, One Hundred and One Dalmatians (2). Lang, P. H., Odeon, Cosham: Flame in the Streets. Lloyd, K. B., Gaumont, Southport: The Young Savages, Return to Peyton Place (2). Lester, R., Odeon, Leigh: The Big Gamble. Learmonth, W., Gaumont, Perth: The Big Show, Can-Can, Swiss Family Robinson (3). Lane, R. W., Odeon, Folkestone: One Hundred and One Dalmatians.

O'FERRALL, A., Odeon, Llanelly: Mr. Topaze, Nearly a Nasty Accident (2).

SHORT, T. D., Mayfair, Tooting: Konga, The Full Treatment (2). Sorger, B., Majestic, Gravesend: Carry on Regardless, The Greengage Summer, The Long and the Short and the Tall, Very Important Person, Theatre Publicity (5). Scott-Buccleuch, N., Lonsdale, Carlisle: Konga, Payroll, The Crowded Sky (3). Sims, V., Central, Kidderminster: No Kidding, Children's club, The Sundowners, Public relations, The Sword of Sherwood Forest (5). Skellon, P. E., Odeon, Spalding: Very Important Person, Nearly a Nasty Accident (2). Saxton, W., Odeon, Chesterfield: Can-Can. Smith, J. L., Odeon, Loughborough: The Big Gamble. Serrell, R. S., Gaumont, Chesterfield: The Secret Ways. Sweeney, G., Odeon, Deptford: Two Rode Together. Saunders, J., Odeon, Manchester: One Hundred and One Dalmatians, Return to Peyton Place, Whistle Down the Wind (3). Shepheard, G. H., Odeon, Halifax: Nearly a Nasty Accident. Sewell, G. E., Odeon, Romford: Flame in the Streets. Simpson, C. K., Odeon, York: Can-Can. Symmons, B. E., Odeon, Harrogate: Can-Can, Spare the Rod, The Big Show, The Fiercest Heart, Flaming Star (5). Shepheard, G. H., Odeon, Halifax: Double Bunk. Street, A. W., Dominon, Hounslow: The Misfits. Spriggs, B. S., Odeon, Epsom: Two Rode Together. Silander, H., Gaumont, Reading: Trapeze, There Was a Crooked Man. Scardifield, J. A., Odeon. Dover: One Hundred and One Dalmatians. Smith, K., New Cinerama, Glasgow: The Secret Ways. Simpson, A., Gaumont, Ayr: Swiss Family Robinson. Spurs, R. D., Odeon, Byker: Return to Peyton Place. Sanders, J. V., Odeon, Morecambe: Spare the Rod, Return to Peyton Place (2).

TASKER, R., A/M., Globe, Stockton: The Night We Got the Bird, Carry on Regardless, Beat Girl, Saturday Night and Sunday Morning, The Dark at the Top of the Stairs (5). Thompson, J., Ritz, Keighley: Public relations, Children's club. Theatre publicity (3). Trezise, M., Gaumont, Stroud: Double Bunk, The Magnificent Seven (2). Turner, J. C., Gaumont, Barnstaple: Flame in the Streets. Tucker, J., Odeon, Weymouth: All Hands on Deck, Don't Bother to Knock, Public relations (3). Thurman, F. O., Mechanics, Nottingham: Pepe. Thornton, A. F., Odeon, Burton: The Full Treatment. Thornton, P. J., Gaumont, Northampton: The Big Show. Todd, R., Odeon, Blackpool: Two Rode Together, Return to Peyton Place (2). Thompson, J. R., Gaumont, Lewisham: Two Rode Together. Trapp, J. H., Gaumont, Alloa: Very Important Person.

VERITY, J. F., ABC, Halifax: Children's club, The Royal Tour of India, Public relations, Newsreel publicity, Fury at Smugglers Bay (5). Vernall, E. R., M/M., Grange, Dagenham: There Was a Crooked Man, The Misfits, Follow That Man (3). Vicary, D. W., Odeon, Temple Fortune: Flame in the Streets.

WHEATLEY, T. G., A/M., Olympia, Bridgeton: Pay or Die, No Kidding, The Mobster, Children's club (4). Wood, W. R., Gaumont, Wallasey: Theatre publicity, Pollyanna (2). Wall, M. H., ABC, Harrogate: The Sins of Rachel Cade, His and Hers, Carry on Regardless, Beat Girl, The Night We Got the Bird (5). Williams, M. S., Astoria, Brighton: South Pacific, Theatre publicity, Children's club, Public relations (4). Wootton, D. J., R/M., Regal, Lichfield: The Sundowners, The Pure Hell of St. Trinians (2). Wright, F. A., Regent, Great Yarmouth: Carry on Regardless. The Sins of Rachel Cade, A Weekend With Lulu, Saturday Night and Sunday Morning, The Royal Tour (5). Williams, G., Regent, Chatham: Carry on Regardless. Walker, H. I., Playhouse, Colchester: Children's club, Public relations, Press publicity, Theatre publicity (4).

KINE.-MGM £600 SHOWMANSHIP CONTEST

This campaign shows what can be Bowling. done on a shoestring

YOU DON'T have to spend vast sums of money to put over a good campaign. Take the example of A. L. Ellison and J. M. Bailey, manager and assistant at the Broadway, Eccles, who recently played "Where The Boys Are."
They managed to arrange six full window dis-

plays, plus half-a-dozen in other shops.

They had a 26ft, motorised tableau in the Eccles Carnival in a link up with Harp Lager, plus a 450 sq. ft. foyer display link-up with the same company. And the tableau, incidentally, was so well decorated that it won second prize.

Free space

They had hanging cards in all the licensed houses in the district. And they still found time to get some free space in the local press.

Total cost? A mere £4 4s, 9d, When "The Honeymoon Machine" played the ABC, Halifax, manager J. F. Verity and his assistant J. Caufield did a neat link-up with local taxi owners.

Posters were displayed offering to take honeymooners to any station of departure within 16 miles free. It means that all main line services from towns like Leeds, Bradford and Huddersfield were covered.

And naturally the posters suggested that people also take a taxi—to see "The Honeymoon Machine.'

Almost any car driver will jump at the chance of testing the speed of his reactions. So when P. M. Laing and A. Gillan, manager and assistant of the Rex, Motherwell, played "The Green Helmet" they teamed up with the local road safety committee and police.

Reactions

One of their stunts was to let motorists test their reactions on a machine set up in the foyer.

Cyclists were also invited to try a road safety quiz and try a proficiency test which was held in the cinema car park.

It was this "audience participation" idea that helped towards getting the biggest coverage for a film in the local press that the cinema has ever

A good tie-up with Horlicks was arranged by

F. R. Vere at the Carlton, Boscombe, for "The Secret Partner." This took the form of a foyer display and a contest based on the names in famous partnerships.

Shop window displays were also arranged, and teasers and cards were distributed.

More Credits

"Cimarron."—T. Curry, Forum, West Hartlepool.

"Go Naked in the World."—R. W. Parker, ABC, Exeter; R. C. Taylor, ABC, York.

"Where the Boys Are."—T. Curry, Forum, West Hartlepool; P. C. Stevenson, Rialto, Broughton; R. W. Parker, ABC, Exeter; W. G. Sims, Relators, Northern

Norbury.

"Where the Boys Are"/"The Green Helmet."—
D. G. Adams, Regal, Kirkcaldy.

Cinema club to open in South Wigston

TO BE RUN in association with Gala Films, a cinema club is to be started at the Ritz, South Wigston, Leicestershire.

The club will be open on Sunday evenings to anyone over 16 at an annual membership fee of 5s. Manager R. A. Whyatt, plans to show films not generally seen by the public.

Regal International dispatch change

ON MONDAY last week Paramount Film Service took over the dispatch of Regal Films International product in the following branches: London, Cardiff, Birmingham, Manchester, Liverpool, Leeds, Newcastle-on-Tyne and Newcastle-on-Tyne and

H. S. Coxall, Ltd., will continue to dispatch in Scotland, and Elliman Films in Dublin.

Star cinema closes

WOODSEATS PALACE, a 50-year-old cinema owned by Star Associated Holdings, and the only Sheffield hall left in that area is to close. The cinema has been doing quite well, but the site is to be redeveloped.

THE SHOWMAN COMMENDS-continued

Wright, T. A., Imperial, Walsall: The Wackiest Ship in the Army, Rip Van Winkle, Carry on Constable. Seven Deadly Sins, Under Ten Flags (5). Wall, A. W. F., Gaumont, Falkirk: The Pure Hell of St. Trinians, Song Without End, The World of Suzie Wong, Circle of Deception, G.I. Blues, The Millionairess (6). Watt, Miss L., Odeon, Coatbridge: Swiss Family Robinson, Nearly a Nasty Accident, Spare the Rod (3). Watts, D. J., Odeon, Salisbury: Cry For Happy, The Secret Ways (2). Williams, J., Odeon, Shettleston: The Pure Hell of St. Trinians. Witts, F., Odeon, Gloucester: Double Bunk, Pepe (2). Wyatt, W. T., Ritz, Edgware: Don't Bother to Knock, One Eyed Jacks, Portrait of a Mobster (3). Webb, W. L., Gaumont, Camden Town: Flame in the Streets, The Young Savages (2). Washford, F. A., Gaumont, Watford: Romanoff and Juliet, Sanctuary, There Was a Crooked Man, Trapeze, The Wizard of Baghdad, Rattle on the Beach, The Misfits (7). Webb, A. C., Odeon, Canterbury: The Magnificent Seven. Wood, W. R., Gaumont, Wallasey: No Love for Johnnie, The Singer Not the Song, Midnight Lace (3). Wallace, G. S., Parade, Dennistoun: The Grass is Greener. Wilmot, R. C. S., Odeon, Newcastle:

Pepe, Nearly a Nasty Accident (2). Williams, J., Odeon, Shettlestoun: The Wackiest Ship in the Army. Wilton, N. A., Odeon, Winchester: The Facts of Life. Wright, D., Odeon, Ipswich: The Young Savages, Return to Peyton Place, Can-Can, Double Bunk. The Big Show, Midnight Lace (6). Willmott, D. W. J., Odeon, Walton: Can-Can, Pepe, Mr. Topaze (3). Watson, G. A., Gaumont, Guernsey: The Greatest Show on Earth, The Wizard of Baghdad, 13 Fighting Men (3). Wilkins, L. A., Odeon, Torquay: The Big Show, Wilmott, G. A., Odeon, Southampton: Pepe. Wilton, N. A., Odeon, Winchester: Carry on Regardless. Wilkinson, L., Odeon, Nottlingham: Spartacus. Webb, W. L., Caumont, Camden Town: Return to Peyton Place, Can-Can (2). Williams, A. E., Odeon, Northfields: Spare the Rod, Nearly a Nasty Accident (2). Wilmot, G., Odeon, Southampton: Swisseramily Robinson. Wills, C. B., Odeon, Camberwell: Pepe, The Grass is Greener (2). Watts, C. K., Gaumont, Bournemouth: The Grass is Greener.

ZAIDNER, S., Odeon, Stepney: Two Rode Together, Spare the Rod (2).

£300 PRIZE FOR MAXIMUM SCORE IN LEAGUE GAME

TWO INNOVATIONS that should help to popularise tenpin bowling in this country were announced by Brunswick chairman Robert F. Bensinger during his visit to Britain and the Continent last week.

Mr. Bensinger said that Brunswick would give a prize of £300 to the first player to gain the highest possible score of 300 in a Brunswick equipped bowling centre in the UK, during a sanctioned league game within a public installa-

Brunswick has also appointed two girl instruc-tors, Jessie Werrin and Lynn Evans, who are specially trained to deal with children from the ages of eight to twelve. They will conduct free group instructions at special sessions in arrangement with bowling centre managements.

Associated-Rediffusion bowl at Wembley

ASSOCIATED REDIFFUSION is to branch out into bowling through Wembley Stadium Ltd., in which it owns all the ordinary capital and "all but an insignificant amount of the preference capital.'

John Spencer Wills, chairman of A-R, says the Wembley Stadium board has given very considerable thought to future development with a view to "enhancing the world-wide reputation of the stadium and pool as first-class sporting and entertainment centres."

Plans for the 36-lane bowling centre, with a modern restaurant and other amenities, are now far advanced, and the project will be proceeded with as soon as possible.

Plans for a centre in Birmingham

A 20-LANE tenpin bowling centre is planned by the Warwick Cinema, Acocks Green, Birmingham.

Application for planning permission for a cinema and bowling alley has been made to Birmingham Corporation by Warwick Cinema (Birmingham), Ltd.

This would be the first bowling centre within the City boundary, but provision has been made for one in the redevelopment under the Market Hall in the city centre.

AMF equips RAF in Lancashire

AMF HAS fitted out a four-lane tenpin installation at the RAF Station, Weeton, Lanca-

This is the third Air Force station to have a bowling centre of its own, and AMF is now starting work on an installation at a fourth RAF centre.

CEA REPORTS-

continued from page 7

the films committee to prosecute I imagine would be fairly unanimous."

Toll-Television. — "Are we more worried about the prospect of toll-television than this time last year?" asked Mr. L. Howarth.

His impression was that bingo was a bigger menace to the small exhibitor than toll-tv.

Replied the chairman: "Until the Pilkington Committee gives its report, there is little one can say, except that in U.S they are still fighting toll-tv. It will be a bigger worry for the big people than for us."

S. K. Lewis.—The meeting welcomed Mr. Fennell's announcement that S. K. Lewis, CEA president had consented to visit West Lancashire branch on October 27. This, he said, would be the first visit by a national president since the late Mr. Henry Simpson.

It was decided to hold a branch luncheon in Mr. Lewis's honour and to invite as guests, the Mayor of Blackpool, Sir Frederick Emery, and Mr. James Brennan.

Protest over S.O defeat

of the CEA, Mr. Miles Jervis, has written to the Home Secretary protesting about the circumstances which resulted in the defeat of a proposal for Sunday opening of cinemas in Tipton, Staffordshire, where Mr. Jervis has cinema interests.

In his letter, which was read at the September meeting of the branch, Mr. Jervis recalls that the Association applied in July, 1959, for Sunday opening in the borough of Tipton.

In September of that year the council received a CEA deputation, and it was later informed that a town's meeting had been arranged, but this did not take place until recently, almost two

Mr. Jervis goes on to protest against the "undemocratic procedure" adopted at the meeting. He himself was refused admission, and was therefore unable to state a case, no discussion was permitted, there was merely a vote, in which Sunday opening was overwhelmingly defeated.

Mr. Jervis suggests that these facts should be brought to the attention of the departmental committee now sitting to consider the law in relation to Sunday entertainments.

R. G. Watchorn, the branch secretary, said that Mr. Jervis's local manager, as a ratepayer, was allowed into the meeting but was not allowed to speak.

Mr. Jervis, who was not present at the branch meeting, said he realised he could appeal and call for a poll, but this would be costly to the ratepayers, and even if the cinemas won it would take a considerable time before a draft order were approved.

Secretary would have the departmental committee's report and would put the matter right. His letter, he said, was intended to emphasise the anomalies of the 1932 Entertainments Act.

Block advertising.—The branch was told that CMA had turned down its proposal for block advertising of certain films in advertisements which gave complete lists of the cinemas at which the film would be shown locally, irrespective of the date of showing.

R. G. Watchorn, the secretary, said the advertisements envisaged were similar to those in London newspapers. A deputation had met CMA and this meeting had now been followed by a letter in which the booking controller said the scheme would lead to various barring infringements.

Block advertisements, it was stated, must apply only to those theatres playing the film on the same date.

Mr. Watchorn said that the ABC circuit had offered to consider the scheme, but had asked for more details of what was proposed.

A. G. May said that, having regard to the

negative reply of CMA, and that exhibitors were most concerned with Rank and National releases in this matter, it might not be worth pursuing it, but he would be prepared to visit ABC when next in London to explain the scheme.

He did not think the plan ought to die, as new conditions might arise to revive it.

A. Dowding protested against the CMA refusal, pointing out that its renting interests stood to benefit. He said he deplored the refusal of aid to cinemas, many of which were having to close.

The branch decided to ask ABC if it would receive two representatives of the branch to explain the scheme.

Bingo.—Mr. Watchorn said that legal advice had been taken on bingo, and exhibitors running bingo clubs were cautioned to ensure that the law was complied with. Police officers of both sexes were being sent to observe bingo clubs.

There was no compulsion to seek permission from the justices to run such clubs, said Mr. Watchorn, but exhibitors were advised to do so as a courtesy. The justices had ruled that they approved bingo in suburban cinemas, but not in city centre theatres.

Frank Holmes, vice-chairman, said the KRS recommended the promotion of the interests of the cinema by playing trailers during bingo intervals, but this meant that the hall was being used as a cinema, and the cinematograph licence therefore applied. He also advised members to ensure that bingo sessions did not interfere with contracts for regular showing of advertisements.

T. Clark proposed, and the branch agreed, that no reference to bingo in cinemas should appear in the block advertisements in local newspapers arranged by the branch secretary.

Annual Meeting.—The branch annual dinner and dance will be held at the Botanical Gardens. Edgbaston, on October 24.

MORE GROUPS-

continued from page 3

ductions for its studios; because it is understood that, where possible, the new distribution/production groups will use Shepperton Studios.

Producer Raymond Stross and theatre owner Louis Elliman (who is also with Ardmore Studios) are joint managing directors of Garrick. The company was registered this month with a nominal capital of £56,000. But, Stross emphasises, "very substantial" amounts are available.

Stross told Kine. that Garrick will be making its own films, but, in addition, it will welcome and encourage other independent producers. "This is a distribution company first and foremost, but will examine anybody's propositions," he said.

"In addition Garrick will make its own films.

I have an understanding that I will make not more than two a year for the company.

"This means that, at least, I will know that a number of films I want to make can be made; but I am also very interested in seeing a lot of other subjects made that have, for various reasons, not been able to go into production so far.

"In three or four weeks' time we shall be making an important announcement about our plans. Within the next three months we expect to be very active. We expect that Garrick will make five or six pictures a year."

Wessex Films Distributors will also be making its own pictures, and financing other independent productions, says Ian Dalrymple.

"We are working on the first two projects now, and are aiming to start production in January at Shepperton and continue through the winter months," he said.

One of these two projects is with independent producer Sergei Nolbandov.

Leicester told Sunday bingo is legal

LAST JUNE Leicester City Council referred back to its Watch Committee a recommendation that bingo sessions should be allowed in local cinemas on Sundays when films were not being screened.

Since then the Watch Committee has taken counsel's opinion and has ascertained that bingo is permissible subject to the games being lawfully conducted; that each cinema manager makes his own separate application for permission; that no alterations are made in the size of the premises and that bingo sessions are held entirely separate from cinema performances.

The council will now be recommended by the Watch Committee to agree, but opening hours will remain from 6 to 9.30 p.m. and not, as requested by the CEA, from 2 to 10 p.m.

Oldham inspections

POLICE OFFICERS ought to have authority to enter and inspect cinemas used as bingo clubs said Councillor G. F. Holden at last week's meeting of Oldham Watch Committee. He pointed out that logically, there was just as great a fire risk whether 1,000 people were watching a film or playing bingo.

The deputy town clerk said that while the Watch Committee had no jurisdiction over a private club, there were certain public health Acts which could be used by the Health Committee if premises, were considered unsafe.

- The ABC Alpha Bingo Club opens at the Granada, Dovecot, Liverpool, on Sunday. Bingo will be substituted for films on Sunday evenings, but film programmes will be presented or weekdays.
- After a 10-week run in the Ritz Cinema, Brighouse, bingo sessions are to end this weekend, and the hall, which closed as a cinema at the end of June, is to remain closed. James Paton, manager, said that although the ABC Bingo Club had a membership of 1,400 in Brighouse the individual sessions had been poorly attended.
- Star Cinemas has now introduced bingo sessions at its Picture House, Domestic Street, Holbeck, and at the Pavilion, Stanningley on Sunday evenings only.

TRADE SHOWS

LONDON

October 2:

The Young Doctors (A). United Artists. UA Theatre. 10.30 a.m. and 2.30 p.m.

October 4:

The Southdown Country. Cross-Channel. Preview Theatre, 93-95 Wardour Street. 10 a.m.

October 5:

Harlem Jazz Festival. Compton Films. Compton Cinema. 10.30 a.m.

MANCHESTER

October 3:

Marines Let's Go. 20th Century-Fox. Theatre Royal. 10.30 a.m.

October 4:

20,000 Eyes. 20th Century-Fox. Theatre Royal. 10.30 a.m.

October 6:

On The Fiddle (A). Anglo Amalgamated, Deansgate. 10.30 a.m.

Late Extra (Manchester).

September 29:

The Kitchen. British Lion. Theatre Royal. 10.45 a.m.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VA	CANT		9d.	per	word
SITUATIONS W	ANTED		4d.	,,	,,
FINANCIAL			1/-	"	,,
FOR SALE & W	/ANTED		1/-	,,	,,
MISCELLANEOUS	5		1/-	,,	,,
Caps 2d. per wor	d extra	. Bo	x No.	.1/- €	extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY 96-98, LONG ACRE, LONDON, W.C.2 Telephone: TEMple Bar 2463, Ext. 271

YOU MAY REPLY IN CONFIDENCE TO **BOX NUMBERS**

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

service:
Enclose your sealed reply in another
envelope addressed to the Advertisement
Manager, and add a list of individuals or
companies to whom your letter should not be

companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed. Please note, under no circumstances can we divulge the names and addresses of box number holders.

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

SITUATIONS VACANT

ASSISTANT House Engineer (General Maintenance).—Apply Warner Theatre, Leicester Square, W.C.2.

WANTED 2nd Projectionist able to take charge. Flat available if married.—

Name of Warner Witchenay (Figure 1997).

take charge. Flat available if married.— Apply Manager, Kingsway Cinema, Newmarket.

BBC requires a Film Librarian to be responsible for direction and control of a staff of 30 people engaged in selection, indexing and cataloguing of films shot by BBC units at home and abroad. Successful candidate must have sound knowledge of the latest documentation and library techniques and should be prepared to admit the latest documentation and library techniques and should be prepared to adapt and improve these to meet needs of an expanding service. Interest in or knowledge of film techniques an advantage, though not essential. Senior experience in a large Film, Industrial, Government or Authority library and wide range of general interests with particular emphasis on current affairs essential. Based BBC Television Film Studios, Ealing. Salary £1,725 per annum, rising by five annual increments to £2,225. The salary may be higher if chosen candidate has exceptional qualifications. Requests for application forms (enclosing addressed envelope and quoting reference 61.G.430.K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

BBC requires Film Assistant (General)

BBC requires Film Assistant (General) in Manchester (men only) to co-operate closely with production staff in shooting of interior and exterior film sequences and to assist in deployment of film cameras, dollies, etc. Thorough professional knowledge of use and characteristics of different types of film cameras essential. Must be prepared to travel in U.K. at short notice and to be away for long periods. Ability to drive a car essential. Tuition can be arranged for non-drivers. Salary £905 (possibly higher if qualifications exceptional) rising by five annual increments of £1,155 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 61.G.440.K.W.) should reach Appointments Officer, Broadcasting House, London, W.I., within five days. requires Film Assistant (General) ments Officer, Broadcasting London, W.1, within five days

WANTED: 2nd Projectionist, Grade A Hall, in South, suit 3rd seeking promo-tion.—W., Box 153, Kinematograph Weekly.

URGENTLY REQUIRED IMMEDIATE PURCHASE

CINEMAS IN KEY TOWNS

with Floor Space, not less than 8,000 sq. ft.

Full details in confidence:

HARRIS & GILLOW

93/95 Wardour Street, London, W.1. GERrard 2504

ELECTRONIC ENGINEER

To supervise Sound Maintenance Department of large, modern motion picture studio. At least five years' professional experience in sound recording essential. Thorough knowledge of solid state and tube audio circuits, magnetic and optical sound recording systems, sensitometry and transmission measurement techniques required. Must have ability to do independent design work on special projects. Administrative experience desirable. Excellent working conditions in suburban Montreal. Send resume, with academic background to:

Personnel Department, National Film Board of Canada, P.O. Box 6100, Montreal, Quebec, Canada.

SITUATIONS VACANT (contd.) SITUATIONS VACANT (contd.)

RELIEF Manager required for Compton Cinema, W.1. Good Salary. Tel. Gerrard 1522.

CHIEF or Second Projectionist required. Single. Permanent. New Era Cinema, Jersey.

S.M. requires a first-class Manager for good family Cinema in the Home Counties. Opportunity for wife as Assistant if experienced. Top salary and commission on all sales—and accommodation available if required. Recent exemplary references necessary. All applications will be treated in strict confidence. Astoria Films Ltd., Broadmead House, Panton St., London, S.W.1.

SERVICE Engineer (Sound Equipment) required for circuit duties in South-Western area operating from Home as Headquarters. Resident in Bristol vicinity preferred. Car provided and all expenses paid. Contributory Pension Scheme.—Apply in writing to RCA Great Britain Ltd., 46, Charles St., Cardiff, Glam.

FIRST Class Projectionists required for Compton Cinema. Good salary and conditions. Tel. Gerrard 1522.

BBC requires two Television Design Assistants in Glasgow to provide assistance to Designer engaged on a variety of Television projects. Duties include preparation of working drawings, pre liminary selection and assembly of properties and progressing work under contract. Quick and accurate drafting and accurate colour perception essential. Some knowledge of general light constructional methods an advantage. Account taken of ability in perspective and visual drawings. Applicants should have architectural and art training. Knowledge of Scotland an advantage. Salary £1,060 (possibly higher if qualifications exceptional), rising by five annual increments to £1,335 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 61.G.444) should reach Appointments Officer, Broadcasting House, London, W.I., within five days.

TRAINEE Manager required for Essex

TRAINEE Manager required for Essex Cinema.—Write P., Box 147, Kinematograph Weekly.

EXPERIENCED Manager required for mall cinema in Wiltshire.—R., Box 149, small cinema in Wiltshi Kinematograph Weekly.

SITUATIONS VACANT (contd.)

SALES REPRESENTATIVE REQUIRED FOR THE BOOKING OF BRITISH SHORT PRODUCT TO CINEMAS THROUGHOUT THE UNITED KINGDOM. THE APPLICANT FOR THIS POSITION MUST BE FREE TO TRAVEL AND HAVE KNOWLEDGE OF ALL TERRITORIES, AND LOCAL AND LONDON CIRCUITS, AND SHOULD BE FAMILIAR WITH THE SPECIALISED DISTRIBUTION OF SHORT SUBJECTS. AN EXCELLENT SALARY EXPENSES WILL BE PAID. TOGETHER WITH AN OVERRIDING INTEREST IN BUSINESS NEGOTIATED.—APPLY IN FIRST INSTANCE GIVING FULLEST DETAILS TO Q., BOX 148, KINEMATOGRAPH WEEKLY

SITUATIONS WANTED

GENERAL MANAGER, AGE 49,
AVAILABLE SHORTLY, SEEKS POST
AS MANAGER-BOOKER SMALL CIRCUIT, OR MANAGER GOOD-CLASS
COUNTRY THEATRE: LIFE-LONG
EXPERIENCE ALL A S P E C T S
THEATRE MANAGEMENT INCLUDES
12 YEARS BOOKING NEW YORK
CITY: WILLING TO INVEST IN
SOUND COMPANY: EXCELLENT
REFERENCES.—L, BOX 143, KINEMATOGRAPH WEEKLY.

THOROUGHLY experienced reliable operator (Qualified Electrician) now West End, seeks position Country town 'Kinema,' used to running show single handed. First class references.—U., Box 152, Kinematograph Weekly.

152, Kinematograph Weekly.

CAPABLE, EXPERIENCED MANAGER, EXCELLENT RECORD, RESIDENT NEAR BISHOP'S STORTFORD, REQUIRES POSITION WITH EXHIBITION WHERE INTEGRITY, KNOWLEDGE, FLAIR AND ABILITY IS REQUIRED AND APPRECIATED: OWN CAR.—PLEASE WRITE, FIRST INSTANCE, TO D, BOX 136, KINEMATOGRAPH WEEKLY.

FOR SALE

FOR sale at Walton Film Studios. Mahogany-faced sound-proofed Acoustic Half Columns from the new studio. Also large quantity Plaser Columns and Moulds, etc.—Apply to Mr. Jones, Walton Studios, Walton-on-Thames.

ORGAN LIFT for sale. Holophane foot lights, Kalee spools.—Write immediately Regent, Southampton. Tel. Southampton 71555.

37 ft. TUBULAR "CinemaScope" Frame, around £40. Pair Kalee 11s £35. —T., Box 151, Kinematograph Weekly.

WANTED

16 m.m FEATURE Films, fairly used condition, reconditioned Projectors.—
Write MATTAR BROTHERS (CINEMAS) LIMITED, P.O. Box 438, LAGOS, NIGERIA.

REDUNDANT Horizontal and Vertical Diesel Engines and Generating Sets wanted for export.—Full details to Vizard, 39, Essex Road, Leicester.

WANTED Emergency Battery Lighting. Give full particulars.—S., Box 150, Kinematograph Weekly.

CINEMAS FOR SALE

CINEMAS for Sale.—R. Bovilsky, Cinema Agent, 34, Batson Street, Glasgow

CINEMAS WANTED

WANTED, TO RENT OR LEASE, SMALL FULLY EQUIPPED CINEMA, EASTERN COUNTIES.—PARTICULARS E, BOX 137, KINEMATOGRAPH WEFKLY WEEKLY.

"WANTED FOR CASH"

Required for outstanding export order several pairs of good anamorphic lenses, Kalee Varamorph and Small Prismatic, Zeiss, Kiptar, Vidoscope and Galileo cylindricals. Any good anamorphics purchased for spot cash by the country's largest buyer and stockist.

R. SANKEY, REGAL, ATHERSTONE, WARWICKS Tel.: Atherstone 2220/3210/3202

BRITAIN'S FASTEST SELLING

BINGO BLOWER

ILLUMINATED INDICATOR BOARDS

USED BY THE LEADING CINEMAS, DANCE HALLS, CLUBS, AMUSEMENTS, etc., throughout the Country.

Send for illustrated circular

Sole Distributors: MORRIS SHEFRAS & SONS LTD. 225 Blackfriars Road, London, S.E.1. Phones: WATerloo 2675/6

Established over 35 years



Do your dastardly worst, Simkins—I still say it's better to be a commissionaire at a cinema selling Wall's



Wall's Ice Cream inside your cinema? Tremendous variety. Fast, fast service. Big advertising support. Happy patrons. Profit. Call Wall's Ice Cream.